

All-University Governance Wins

by Dick Beer
Editor-in-Chief

The concept of all-University governance was the big winner in this week's student government referendum.

On the question of whether or not they favored an all-University type of government, 1,121 students voted "yes" and only 81 were opposed.

The turnout was light, as only 1,215 out of about 13,000 eligible voters cast ballots in the voting Monday and Tuesday.

The Committee for an all-University government outpolled all opposition on Question 2, receiving 744 votes of endorsement for its efforts to set up some sort of University-wide governing structure.

Reinstitution of student government received 238 votes while the present system of neither pulled in 217.

Turnout Light As 1215 Vote; Choice 2B Outpolls Others

The all-University alternative stipulates that "Student Government will remain abolished while the Committee for an All-University Government continues to work towards the creation of an All-University Assembly."

It further states that "The student body therefore affirms its strong commitment to the creation of an All-University Assembly comprised of students, faculty, administration and alumni. This body will have decision making powers."

The approved alternative concludes, "The student body hereby delegates the responsibility of representing this commitment to the University Community to the Open Committee for University Government."

This alternative was not required to have a minimum number of affirmative votes to take effect, so since it got more votes than either of the two other alternatives on Question 2 it is the winner.

The victory carries no official administrative sanction with it however.

Any change in the present governing structure of the University would have to be approved by the Board of Trustees.

Under the Committee's plan, the chain of authority in University governance would remain ultimately with the Board of Trustees and the President. Under them would be the All-University Assembly.

Such a system, according to promotional material prepared by the group, "concentrates decision-making power in a sole representative assembly, composed of students, administrators, and delegates of any other group whose welfare would be affected by its legislation."

Coming out of the All-University Assembly in the proposal are three sub-groups, a "Student Caucus," a "Faculty Caucus," and "Other Interest Groups."

The HATCHET

Volume 67, Number 41

The George Washington University — Washington, D. C. 20006

Thursday, March 18, 1971

First Americans Share Culture With GW

Bruce Kicks Off Indian Symposium

by Charles McClenon
Hatchet Staff Writer

Commissioner Louis R. Bruce of the Bureau of Indian Affairs opened the four-day Indian symposium, "First Americans First," by describing how the Bureau is allowing tribes increased responsibility.

Mr. Bruce, the first Indian ever to serve as commissioner of the B.I.A., said that everybody agrees what the problems are and what the goals should be, but that the question is how to achieve them.

Lack of education, housing shortages, and unemployment are the major problems. Economic self-sufficiency at a standard of living comparable to the rest of America, and fulfillment of the government's promises are the goals sought by these people, who President Nixon called "the most deprived and most isolated" of minority groups.

The Bureau of Indian Affairs, which was originally established in 1824 as a

(See BRUCE, p. 5)



MARGARET MEAD

Margaret Mead On Indians

by Diane Hill
Hatchet Staff Writer

Anthropologist Margaret Mead's comments on the present and future position of the American Indian brought dissent from many Indians present last night in the Center ballroom.

Dr. Mead said the American Indian's problems are solvable if the Indians come back into the mainstream of American society combining modern technology with their ability to live with the land.

The Indians saw their struggle and the solution to their problems as that of maintaining their racial identity and integrity against the onslaught of white man's society.

American Indians share the problems of poverty, hunger, and discrimination that affect all minority groups in the country, according to Dr. Mead. Unlike other groups, however, "they have held onto their sense of identity."

Maintaining pride in their traditions and identity "has given North American

Indians a certain kind of strength and style," she continued, and as such they are more ready to enter into the whole of today's American culture offering a knowledge of living with the land that can save us from environmental disaster.

Mrs. Mead noted that "Problems indigenous to the American Indian can be summed up in terms of the reservations."

"Nothing that the American Indian Bureau has ever done has been right," she added.

"Fastening people to a piece of land has never been a way to free them." This statement was contested by a member of the audience who lived on a reservation. The reservation, seen by Mrs. Mead as a place that breeds and perpetuates Indian problems, was seen by one Indian as a place where the traditions and identity of Indian life could be preserved. Dr. Mead replied that this was a prevailing view which keeps the Indian from progressing.

(See MEAD, p. 5)

Kahane Advocates Resistance

by Dick Polman
Asst News Editor

Rabbi Mier Kahane, founder of the Jewish Defense league, told a Tuesday afternoon GW audience that American Jews should "bury their complexes and believe that Jewish is beautiful."

Speaking and gesturing with controlled irritation, Kahane called on Jews to move to resistance in light of the Soviet Union's persecutions of their Jewish citizens.

Jews should not be afraid to "go into the streets," he emphasized, but conceded that various "hangups" are causing Jews to hesitate on taking such a course of action.

"One hangup is respectability. God forbid we should sit in the streets," Kahane declared in tones laced with sarcasm, "nice Jewish boys shouldn't do such things!"

Kahane also pleaded for Jews "to stop worrying about what non-Jews think. We've got to get rid of that

complex. A decent non-Jew knows that when someone beats you, you beat him back. That's moral. That's sanity."

"Taking no action seems to invoke sympathy from the world community," Kahane noted ruefully, "but such sympathy is false. One Jew is killed you gain sympathy. And if six million are killed, you hit the jackpot. You get monuments and eulogies."

"This fact of reality is proof," he told the polite, attentive audience, "that when the chips are down, you know who's going to fight for the Jew? Only the Jew, and it's about time we understood this."

Kahane made it clear that he believed it "irrelevant" whether or not this new Jewish stance would make enemies for the Jews. "I say no more kaddish. No more suffering or persecutions. If the world likes us, beautiful. If they don't like us, beautiful."

This new militance has already caused repercussions in Soviet-American relations, Kahane claimed. "Only the militant Jews have pushed the Soviets against the wall. And all of a sudden, Nixon, who loses no sleep over Jewish problems, but plenty of sleep over Nixon problems, is losing sleep."

Kahane conceded that many American "Jewish leaders" attack the JDL's tactics as being "unJewish." But he regarded such comments as "asinine." He also blamed these "Jewish leaders" for the "sell-out" of the European Jews during World War II, a situation he believed resulted largely from their indecisiveness, and inaction.

"But now," he declared, "it is a time for self-sacrifice. We think of how unJewish violence is. But violence is always bad, although it is sometimes necessary. While the essence of Judaism is spirit, sometimes Jewish spirit is preserved by a Jewish fist."

Letter From Vietnam

'War of Survival for Enlisted Man'

by Hal Deneault
Special to the Hatchet

In the Feb. 15th issue of the Hatchet, a letter from David B. Simmons described the impending court martial of a 15-man platoon of airborne soldiers fighting in South Vietnam. According to recent correspondence from Simmons, the enlisted men involved were denied the right—provided under the Uniform Code of Military Justice—to a court martial and were summarily disciplined with an "Article 15" instead. All 15 men were reduced to boot camp privates (Grade E-1) and fined one-half of their pay for three months, according to the letter.

The incident was triggered when Simmons and the other men objected to the seizure of certain personal articles during two or three shakedown inspections conducted while the platoon was in the field. Simmons writes: "Our company commander [Capt. Randall Allen] pulled Search & Seizure Shakedowns on us because, as he said, 'to keep the Pvt's from killing him,' but when we asked him about it he refused to have any knowledge of it. But yet the items were on his desk."

Trustee Board Considers Open Meeting Today

GW's Board of Trustees meets today to consider, among other things, a petition to open Board meetings to the public.

The petition probably won't pass, however. Board of Trustees Chairman E.K. Morris and representatives of the Right to Know Board which is heading the campaign to open the meetings agree on that.

"But we've worked out a good first step," Right to Know Board member Sue Schlobin said. "What I hope will happen is that the policy of inviting one student to Board meetings will be extended."

The present policy officially allows the president of the Student Assembly to attend Board meetings, but since the abolition of the Assembly, Morris and University President Lloyd Elliott have invited several students, one at a time, to Board meetings.

The compromise proposal, which will be presented to the Board today, requests an extension of the visitation policy to include one editor of the Hatchet and students representing various campus groups.

Among the articles the men felt should not have been confiscated were field gear ("to be used by our platoon when we returned to the field"), pocket and hunting knives, including some valued as souvenirs, ammunition ("which was to be used in case of attack on our compound—And we didn't have weapons to fire it with anyway"), a \$60 radio ("which there was no excuse in taking"), and other items of "great personal value."

According to Simmons, spokesmen were elected to lodge a complaint with the Inspector General's (I.G.'s) office. They were told the I.G. would look into the matter that same day. When the I.G. failed to appear two days later, the men again requested permission for an appointment with that office. "The First Sergeant refused to let us go," Simmons said, "so we went on strike."

After striking, Simmons writes, officers and non-commissioned officers of the unit "refused to talk" to the men involved in the complaint. Instead, the battalion commander (previously identified as Maj. Michael L. Mosbocker) was summoned, and rather than trying to work out the problem, he "began working on ways to burn us," Simmons claims.

Apparently the men were directed to return to duty and when they refused—pending action on their grievance—were told they would be subject to an Article 15, a disciplinary measure taken on a company level. The men refused to accept an Article 15, which is permitted under the Uniform Code of Military Justice, and opted for a court martial that would vindicate them.

"They put the entire 1st platoon in jail for this," Simmons wrote.

Just how long the men were jailed is not known. But at some point during their confinement it appears that court martial proceedings were shelved and the men were released. Despite the legitimate request for a court martial the men were forced to accept discipline under Article 15 for disobeying a direct order, Simmons charged. "They wanted to keep the entire incident quiet, so they gave us Article 15's anyway. I guess because they can fuck with you more if no one knows."

From this incident, a darker picture has emerged, one that depicts the Vietnam conflict as "a war of survival for the Enlisted Man." The following letter (with misspellings and punctuation corrected) accompanied Simmons' correspondence. It lists serious grievances emanating from this unconventional, undeclared war:

Dear Sir:

Here in the Republic of Viet Nam, a war is being fought, not the same one you are familiar with. It is a war of survival for the Enlisted Man. Our weapons are locked up at night, not within easy reach. At one time, they were kept seven tenths of a mile from us. To get to them, or have them brought to us, you had to travel down a road next to the perimeter. Our troop area is only one hundred meters from the perimeter. The enemy could overrun us before we could get to our weapons. There still are not enough M-16 magazines to go around, after much discussion about them to our commander. When traveling outside the

perimeter on Highway QL1, we are not allowed to have a round chambered. In some instances, you are not allowed to insert a magazine into your weapon. Yet, our officers are allowed to keep their weapons in their sleeping quarters!

On our Armored Personnel Carriers... (M113) and Sheridan Tanks (M551), we must lock up all machine guns, including 50-caliber machine guns. To operate an (M2) 50-caliber machine gun, you must have proper head space and timing. This takes time, and at night it can turn out to be a hazard since you need plenty of light to set the head space/timing. On Highway QL1, we are not allowed to chamber a round for the main gun on an M551 tank. It takes thirty seconds to get turret power, nine seconds to receive a "ready light" to fire, and approximately another ten seconds before the tank is ready to perform its job. They tell us this area is pacified, yet two nights ago our sister platoon received enemy rocket and mortar fire at the Bong Son River. On November 20, 1970, I saw four men die on this so-called "pacified" road.

When will they learn that QL1 is a "Street without joy," and stop playing with our lives?

Respectfully submitted,
Paratroopers Anonymous
173d ABN Bde

In addition to the original complaint and the discontent outlined above, Simmons' correspondence contains fragmentary overtones of racial prejudice and charges of incompetence. In Simmons' words: "SSG William Carter, our section leader, didn't even know how to work with tracks. [He] is prejudiced against all whites and tried to burn everyone by saying they were prejudiced."

Currently, the court martial incident is under investigation by Sen. Robert C. Byrd of W. Va., but it is obvious that the trouble does not stop there. Although the Inspector General's office in Washington, D.C. has informed Sen. Byrd it is looking into the original complaint, its inquiry may have to be broadened in scope so that seeds of discontent do not materialize as plans for mutiny and sedition.

the best in recorded jazz
2517 pennsylvania avenue,
northwest
one step down! lounge

Blood Plasma Donors Needed

Blood Group AB
Ages 21-31

Earn up to \$35/month

Call For Information
Antibodies Incorporated

1712 Eye Street, N. W. Suite 210
298-6960

Free Abortion Counseling A Service of D.C. Women's Liberation

Avoid the New York Agency Fees

Call 483-4632

Mon.-Sat. 10-4

Tues., Thurs. Eve. 7-10

Bagels & Lox
Rich's
19th & E Sts., N.W.
for SUNDAY BRUNCH
12:30 to 2:30 p.m.
dinner till 8:30 p.m. daily

**MAKE YOUR RESERVATION
TRAVEL SERVICE
IN THE HEART OF THE CENTER**
SPRING VACATION SPECIALS
International Student ID card
Eurailpass Britrail pass
CALL 659-2968

Professional

Abortion

REFERRAL BUREAU

215-665-0030

LOW COST LEGAL SAFE

PERFORMED IN ACCREDITED HOSPITALS
BY LICENSED PHYSICIANS IN NEW YORK
STATE

People who have seen
it, agree its different

the 1971 cherry tree

on sale now, arriving
april 15

HATCHET

Published semi-weekly from
September to May, except for
holidays and exam periods, by the
students of The George
Washington University at 800
21st Street N.W. 20006. Printed
at The Hatchet, 800 21st Street
N.W., Washington, D.C. 20006.
Second class postage paid at
Washington, D.C.

Cathy Bernard

is a leader

Cathy

is innovative

Cathy

is making GW a COMMUNITY!

Cathy

has done a lot

-she can do more

Cathy Bernard

for

Program Board Chairman



Black community leaders address members of a teach-in at the National Law Center to protest GW's decision to end the sponsorship of the ULI.

Photo by Arm

ULI Teach-Ins Hear Hot Threats Against GW

by Steve Gnessin
Hatchet Staff Writer

The Urban Law Institute, formerly sponsored by the National Law Center, opened a series of teach-ins Monday evening, with threats and condemnations directed at GW from black community leaders.

Alsen Jordan, Field Chairman of the Black Front, declared "there's gonna be a war the moment the ULI closes. I'm gonna make a threat because that's what you whites respond to. I'm gonna bring 10,000 niggers up here to close this school down (if the ULI closes)—now try me!"

John Gibson, of the Urban League, explaining why his organization is getting involved, said "for the umpteenth time, GWU has been playing the game of isolation, draining the

community of its resources. In a time when the ULI is becoming increasingly relevant to the community, I feel it is not an accident that the Dean of the Law School and the President of the University are moving to rip it off."

In a plea for concerted action, he concluded "if you don't deal with this social wrong now, what the hell are you going to do when you go out into the world?"

Reginald Booker of the Emergency Committee on the Transportation Crisis said "the University has declared war on the black community." He found it difficult to see "how white college students can exist in a sea of black without any compassion." He stated "it is very appropriate that the University is named after a man who sold a black slave for a keg of molasses."

The teach-in continuing Wednesday evening, saw Rubin Robertson, assistant to consumer advocate Ralph Nader place the issue of the ULI within the broader spectrum of education.

Robertson declared "the issues to be much broader than whether or not the ULI should be tossed out" called the reasoning and logic behind the decision significant.

"We must come to the realization," he continued, "that we have a real world out there with real problems. If we fail to do anything at all we're lost."

Quoting Justice Oliver Wendell Holmes, he continued, "a man that fails to take place in the action of his times fails to live at all." He compared the words of Holmes to the students at GW asserting, "you're grotesquely out of touch with reality."

Calling graduates of American law schools "lawyers for the rich and not the people" he stated the time for action is now. "We must envision the concept of poor people as a larger group, as a block of consumers."

by Jackie Dowd
News Editor

Planning an action that will "not disrupt the community of Washington as a whole but will paralyze the major areas of the government" took the May Day Collective to St. Stephen and the Incarnation Church Monday night, where they met with local activists and divided up the responsibilities for the May Day action.

The activity aimed at stopping the government will concentrate on disrupting traffic on highways that feed the major government departments — the Pentagon, the CIA offices in Virginia, the Justice Department, the White House and the Capitol.

Regional delegations will be assigned to block different roads. Shirley Highway, the George Washington Memorial Parkway, Constitution Avenue, Pennsylvania Avenue, and the 14th Street Bridge are to be blocked.

Monday's meeting was attended by about fifty Washington area activists, representing a variety of groups working on the peace treaty and the May Day activities.

Radical organizer Rennie Davis explained to the group that the widely used slogan "If the government won't stop the war, we'll stop the

government," was designed to "appeal to the guts."

"This is a focused attack as opposed to a broadside attack," Davis continued. "We're seeking to form an attack that will affect as many people as possible in their professional roles without antagonizing them in their private roles."

Regional groups are arranging 300-mile marches into Washington the week before May Day. The largest march planned so far will start in New York after a demonstration on Wall Street April 24 and continue down the Atlantic Coast, stopping at schools and churches along the way to pick up marchers.

"We're also hoping," Davis said, "to find a large farm within a 2-hour walk from D.C. where we can all pitch tents and get our heads together before May Day." The farm would be called "Peace City" and dedicated to the memory of Resurrection City which was built by the Poor Peoples Campaign in 1968.

"And the key to the whole thing," Rennie Davis added, "is non-violent civil disobedience. Plant something at the Department of Agriculture — you may get busted for planting seeds but keep it cool and try to make some point."

'Paralysis Of The Government' Is Planned For May Day 1971

Allensworth Asks Trustee Review, Claims Poli Sci Dept. Is Unjust

Political Science Prof. Donald T. Allensworth and some of his students distributed petitions this week calling on the Board of Trustees to "consider a reversal" of the 1969 decision denying Allensworth tenure.

Allensworth said it would be impossible for him to obtain justice at the hands of his department. Therefore he is going to today's Trustees meeting [see story, p.2] in hopes that they will either appoint a special committee to consider his case or refer it to the Faculty Senate or the Faculty Assembly.

There are three preconditions to settlement of the dispute, according to Allensworth: rescinding the vote of November, 1969, to deny him tenure; rescinding the vote of June, 1970, to not hire him past June, 1971; and giving his students special treatment in grading because of the changes in his current courses.

Allensworth stressed that rescinding is not the same as reversal. If the department and Columbian College again refuse him tenure as part of a settlement negotiated with him, Allensworth said he would not object.

Allensworth drew attention to the fact that a book he co-authored with department Chairman Hugh L. LeBlanc — *The Politics of States and Urban Communities* — will be released in April by Harper and Row.

Noting that LeBlanc said Allensworth had been judged on professional criteria, including writing, he noted that "LeBlanc has called his co-author unqualified. He has been writing with an unqualified man."

Richard Scholler
UPSTAIRS
now appearing

Mom
&
the Apple Pie

1523 22nd ST NW
293 1885

Daily Mass

12:10

Tuesday and Thursday

Evening Mass - 8:30

Sunday: Folk Mass - 10:30

university center theater

Fr. Wintermeyer Chaplain-676-6855

Newman Center 2210 F St. N.W.

**Schlomo
Carlbach**

in Song
sunday march 21st
1971 12:00 Noon

B'nai Brith Hillel

2129 F St. N.W. 338-4747

Editorials

The Referendum

It was encouraging to see that the overwhelming majority of students who voted in this week's referendum came out in favor of the concept of a new University-wide governing body. The fact that less than 10% of the student body turned out to vote puts any observations on tenuous ground but low turnouts have been the name of the game here lately.

Once we get beyond the abstraction of University-wide governance, we run into problems. The referendum vote gave a consensus of sorts to the Committee for an All-University Government to work for such a University-wide system. The doubts we previously expressed about this group linger on. Now that they have received what they consider to be a mandate, what are they going to do? We're looking forward to seeing them before the Board of Trustees, the Faculty Senate and Assembly, and student groups, pushing and filling in the many sorely needed details in their plan.

We're still mystified, for example, by the "student caucus," the "faculty caucus," and "other interest groups" which are supposed to feed into the All-University Assembly. What will they do? What will the difference be between the old, much disdained Student Assembly and the proposed "student caucus?" Unless the All-University Assembly is set up as an omnipotent body, which is very doubtful, the difference between the old student group and the new will be nil.

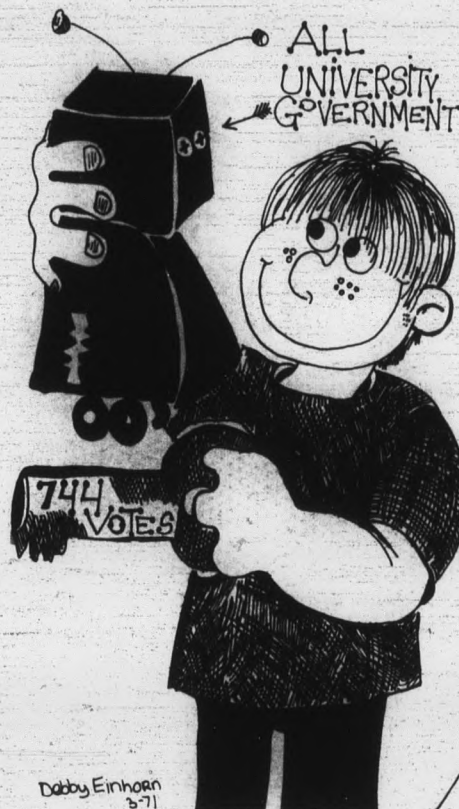
And what about the faculty? According to the All-University Government campaign flyer, the student caucus will "serve as a forum for purely student matters," but there is no mention of corresponding powers going to the proposed "faculty caucus." Is the Committee saying that students will be sovereign within their realm, but faculty will not be within theirs? If so, it's a strange twist on student power.

The only substantive action we've seen coming from the Committee other than their politicking on the referendum was a sheet cranked out the other day to protest some of the material we ran on Monday. The logic of this flyer was rather questionable in that it complained about our attitude towards their cause and then said, in effect, that since the Hatchet was giving them a hard time, you, the voter, should vote their way. Not only is the train of thought illogical, but this kind of two-bit complaining puts the Committee on the same level as any childish name caller.

We hope that sheet was only a product of a fit of temper or boredom, and not indicative of the true nature of those involved in pushing for all-University government. We trust that such fits are not habitual. If they are, no progress towards University governance will result.

Again, we like the All-University government idea very much. The objections we've raised are motivated by genuine concern over the fate of this worth endeavor.

The Committee has stepped forward to take on this task and we want to see it done and done well. We're watching the All-University government campaign very closely and tossing out what we hope will be constructive criticism to keep those involved on their toes. There won't be any criticism for the sake of criticism from our end, but we do not plan on giving the carte blanche to a group of inexperienced students who have taken on one of the most important campaigns in the history of this University. We suggest that you don't either.



Debby Einhorn
5-71

OK, NOW YOU'VE GOT THE KEY.
BUT WHAT DOES IT DO ONCE IT GETS GOING?

Letters

Prof...Smoke...Heat

On Allensworth

I cannot know by what standards Dr. Allensworth was adjudged unfit for tenure at GW, but had he been considered on the basis of what he added to my education, he would never have been found lacking.

Upon reviewing my notes from the three classes which I have had with him, I find something rare. He was a professor who actually said something when he spoke. He was not the most dynamic lecturer, but "he knew his stuff." He seldom lectured from notes. And what he said was so balanced in structure that I can still remember the material long after the exams.

Contrary to claims, he did not miss classes. In three consecutive semesters, I can recall that he cancelled one. This alone required dedication when the classes came at 8:10 in the morning!

But perhaps his most unique quality was that he was accessible to his students.

Dr. Allensworth was an asset to this University. Indeed, GW would profit if more "professors" did half as well as he did for us.

Mike Hufford

Culprit Butts

I have a dream that one day I am going to walk into a classroom in Building C and find it filled to the ceiling in cigarette butts and ashes. The culprits are students and teachers and their crime is complicity in one of the greatest and cruelist hoaxes of all time.

I love to watch a girl in an English class discuss the value of a human life and the insanity of war while the stick of death pokes out of her mouth. I enjoy seeing a boy talk about preserving the environment while smoke billows from his cigar, pipe or cigarette and the ashes and butts plop to the floor.

It is refreshing to hear a teacher speak about respect for

the individual while he either smokes or allows smoking in class. It seems of little consequence to some teachers that there may be those present who dislike cigarette smoke and may even be allergic to it. A student in one class called the teacher's attention to a bothersome smoker and claimed to be allergic to the smoke. The wise teacher told the non-smoker that he would be excused from the class and proceeded to light up his pipe!

We at GW are supposedly intelligent human beings. We are part of an academic community devoted to learning and to applying our knowledge for the benefit of mankind. We claim to have a regard for human life and dignity. Yet we have without dignity enslaved ourselves to an industry and an instrument which is trying to kill us off. The Surgeon General has told us that smoking is particularly harmful to females impairing perhaps the health of the unborn. We know that smoking contributes to cancer, heart disease, emphysema and nausea. And when I ask why someone hasn't quit they reply, "Oh, I've cut down," or "I've tried." What kind of a collegiate moron becomes enslaved to a damned weed? A weed that is killing you, harming the unborn, yellowing your teeth, making you cough, making me cough, starting forest fires, starting other fires, has no socially redeeming value,

and furthermore is making a cruel group of murderers from Richmond to Winston-Salem very rich. I say stop, just stop. If it doesn't phase a smoker that he is destroying his own body, stop blowing your smoke into the air and ruining it for everybody else. Eat the damn thing, grind it up and drink it if you can't live without it, but stop smoking it.

We talk at this University a lot about war and peace and about convictions, and how sad it is that people refuse to do the right thing. And yet a large part of this college community can't even beat a cigarette. And that is sad.

Kim Eisler

Sweating

I would like to address this letter to Mr. Boris Bell. For several evenings in the past few weeks, it seems that Mr. Bell is running a Swedish Steam Bath in the fourth floor undergrad study lounge.

Everyone knows that one cannot do adequate work if one is constantly wiping the sweat from one's brow. Unfortunately, this perspiration is not the result of hard work rather it is the natural product of unbearable heat.

I urge Mr. Bell or Mr. Bill Knorr to watch the thermometer upstairs and to adjust the heat so that people will not be unduly uncomfortable while studying.

Mark Victor

Letters Policy

The Hatchet welcomes letters to the editor. All letters should be signed, dated, give address and phone number, and student number when applicable. They should be typed, triple spaced, on a 70 space line. The Hatchet reserves the right to condense or reject all letters. Names will be withheld only with the express permission of the Editorial Page Editor.

Letters should be put in the "Letters to the Editor" box at the Hatchet office, room 433 of the University Center, or in the box at the Information Desk of the Center located at 800 21st St., NW, Washington, D. C. Deadlines are 2 p.m. Friday for the Monday issue and 2 p.m. Tuesday for the Thursday issue. No letters will be run if submitted after the deadline.

Center 433 **THE HATCHET** 676-7550

EDITOR-IN-CHIEF

Richard Beer

CONTRIBUTING EDITOR

Jon Higman

NEWS EDITORS

Jackie Dowd, Charles Venin

FEATURES EDITOR

Mark Nadler

EDITORIAL PAGE EDITOR

Cary Malkin

BUSINESS MANAGER

Marty Bell

PHOTOGRAPHY EDITOR

Henry Resnikoff

ARTS EDITOR

Mark Olshaker

SPORTS EDITORS

Barry Wenig, Martin Wolf

ASSISTANT EDITORS

Mike Fruitman, Dick Polman, news;

Dave Vita, photography; Craig Zuckerman, sports.

SENIOR STAFF

Kent Ashworth, Mark Brown, Jerry Cooper, Debby Einhorn, Larry Fischel, Bob Galano, Steve Gnessin, David Hyams, Jim Lampke, Jack Levine, Charles McClenon, Sue McMennamin, David Robinson, David Simmons, Steve Stein, Ron Tipton, Greg Vailiere, Leslie Vincent.

PRODUCTION MANAGER

Hal Deneault

ASSISTANT MANAGER

Andrea Miller

Mark Delman, Lucy Domin, Wendy Fox, Lou Golden, Dirk Holscher, Stefanie Kadin, Mary Lou Olsson, Marcy Rettig, Ken Sommer.

Trustee Meeting To Ponder Judicial Changes

by Kent Ashworth
Hatchet Staff Writer

A committee of the Board of Trustees will today present the full Board with some suggested changes in the University judiciary and will ask permission to hold open forums on judicial problems.

No formal request for changes in the judiciary is planned for this meeting. The committee does intend to suggest modifications to the Trustees in May.

One part of the judiciary the committee may well want to change is the power of the University Representative, who plays a role in campus trials analogous to that of a district attorney.

A number of people, including the present Representative, feel the position is too powerful. The Representative can prevent the Student Court from hearing cases by certifying that the possible penalties are too severe.

Before recommending any changes, the committee wants to hold hearings. Chairman John B. Duncan said "we'll tell the

Board of Trustees what parts of the present system need changing and then try to get the changes made."

Vice President for Student Affairs William P. Smith, who serves as the administration's liaison to the committee, feels that "the Board ought to either recommend a simplification of the language or a resume of the points called for in the written constitution of the judicial system."

Smith said the main reason for suggested changes is that "every time there is a question on a judicial matter a major difficulty is finding the stated University policy."

Smith was one who advocated changing the definition of the University Rep's powers by amending section 202.2 of the judicial constitution.

It reads, "the university representative may bring cases alleging violations of university regulations in the Student Court or lower courts, as he deems appropriate, provided that in any case in which the University

Representative certifies that a penalty of expulsion or suspension greater than one year may be appropriate the case will be brought for the initial trial before the Student-Faculty Committee on Appeals or the Vice President for Student Affairs as the student may prefer..."

University Representative Richard C. Allen, at a committee meeting held last week, suggested that the University Committee on the Judiciary, chaired by Law Prof. Robert Park, should "review the decisions of the University representative, and perhaps overrule his requests..."

Noting that the Student Court is allowed to handle only cases to which the University representative has assigned a penalty of less than one year's suspension, Smith said Tuesday that "the University ought to look at why only those cases of lesser importance in student life are referred to the Student Court."

According to the Board's bylaws, the Committee on Student Affairs "shall exercise general supervision over the University programs for student welfare, resident living, and recreation. It shall be responsible for the development of policies concerning student government,

student publications and student social and service activities."

Smith described the committee's most recent activities as "the work on the judiciary, the examination of Center Governing, Operations and Program Board constitutions, the consideration and review of student discipline, and the handling of demonstrations and recognition of student organizations. That takes us back about two years."

Smith said that after holding its hearings on the judiciary the committee will meet once "to set the University's posture" in the protests planned for April 24.

BRUCE, from p.1

Indians At 'Bottom Of Pole'

part of the War Department, is now for the first time setting programs to give Indians the choice of how to try to solve the problems. Until now, various methods have been tried to "do away with the Indians," says Bruce, and each administration has tried something else.

Indians are "still on the bottom of the totem pole," Bruce charged, and said that the only time this will be cured is

when Indians are willing to take the responsibility.

"Power to the People" is the business of the Bureau of Indian Affairs. Tribes are being encouraged to take over B.I.A. programs and run them themselves with the same money.

In May 1970, two sets of documents, one in English and one in Zuni, were signed between the Interior Department and the Zuni tribe, for the first time giving an

Indian governor the real responsibility for his tribe.

In the field of education, 3 schools run entirely by Indians have been set up, and 193 or 212 Indian schools run by the B.I.A. have Indian advisory boards.

Development funds are being provided for Indian businesses, and 13,500 people are now employed by Indian-owned operations. In short, "Indians are making the decisions."

MEAD, from p.1

Remarks Ire Indians

Another objection raised against Dr. Mead was her refusal to recognize the racial guilt of the white man in his dealings with the Indian. "I am not a racist," Mrs. Mead said. "I don't intend to adopt the sins of my ancestors or their virtues." "I'm talking about now," Mrs. Mead said she refuses to deal with people in groups, but prefers to look at them as individuals, stating "I believe in people."

An Indian from the audience countered that anyone in American society today reaping profits or comfort from the oppression of the Indian bears responsibility and guilt. Another member of the audience pointed out the fact that the Northern European attitude toward land was what had caused the destruction of American land.

"Our general tradition has been to take things from other Indians," Mrs. Mead said. "With little capacity to learn from the American Indian in our own region." The Indian power movement, Mrs. Mead said, should "try to build a system of organized Indian power in which

we can save the land for the lot of us." What is the point, she asked, of the struggle for Indian autonomy if we are all dead in twenty years.

At one point in the meeting, Mrs. Mead told a heckler, "if you're going to hiss, hiss consistently." A question and answer period after her speech brought the disagreements between the audience and the speaker out into the open.

Dan Guernsey

Leaves Hospital

Campus Investigator Dan Guernsey's condition improved sufficiently over the last week that the Fairfax county hospital released him. He is now recuperating at home.

The Fairfax county police report that a man found on the scene is being held on \$7500 bond and will be brought to trial "soon." The suspect, a resident of Vienna, Virginia, was the driver of the car which ran into Guernsey's on the night of March 1.

The minor accident created a somewhat heated argument, reported Sergeant Beracher of the Fairfax police, which led to the stabbing of Guernsey. The wounds were serious enough to require intensive care in the county hospital for about a week.



the 1971 cherry tree

on sale now, arriving
april 15

Ides of March Sale

DISCONTINUED
SHORT AND LONG SLEEVE

Sweat Shirts reg. 3.50

Sale Price 1.50

DISCONTINUED
CLOTH AND PAPER BACK

BOOKS

SAVE 50% and MORE

Saint Patrick's Day
March 17
Get Your Cards

at
GWU

Book Store

Heart of the Center

Junior Year in New York

Washington Square College of Arts and Science of New York University sponsors a Junior Year in New York.

The College, located in the heart of the city, is an integral part of the exciting metropolitan community of New York City—the business, cultural, artistic, and financial center of the nation. The city's extraordinary resources greatly enrich both the academic program and the experience of living at New York University with the most cosmopolitan student body in the world.

This program is open to students recommended by the deans of the colleges to which they will return for their degrees.

There are strong and varied offerings in many areas, such as fine arts, urban studies, languages including non-European, mathematics in the College and at the Courant Institute, psychology, and others.

A qualified student may register for courses in all other schools of the University, including the specializations in Commerce and Education.

The University sponsors programs in Spain and France.

Write for brochure to Director,
Junior Year in New York



New York University
New York, N.Y. 10003

Live Entertainment

Opens 8:30 p.m.

Admission 50¢

COFFEEHOUSE

Saturday Evenings

Graduate Lounge

GW I.D.

Refreshments

Bulletin Board

Thursday, March 18

THE RUSSIAN CLUB will meet for singing, dancing and conversation at 7:00 p.m. in Strong Hall Lounge.

THE ECONOMICS DEPARTMENT will hold a seminar this afternoon at 2:10 p.m. in C-600. Christopher Jehn will speak on "Productivity Growth and the Railroad Industry."

THE AMERICAN INDIAN SYMPOSIUM will hold discussion sessions with American Indians from 11:00 a.m. until 1:00 p.m. in rooms 402 and 404 of the University Center.

WILLIAM B. WALSH, MD., founder and President of Project Hope will speak in the Center Ballroom at 2:00 p.m. in conjunction with the American Indian Symposium.

R. FREDERICK DOCKSTADER, Director of the Museum of the American Indian, Heye Foundation will speak in the Center Ballroom as a part of the symposium on the American Indian.

AT 4:00 p.m. MR. RUPERT COSTO, President of the American Historical Society, will speak in the Ballroom, as a participant in the American Indian Symposium, "First Americans First."

THE GW ORCHESTRA will present a free concert at 8 p.m. in Lisner Auditorium. The concert will feature student soloists, and the program will include Schubert, Hummel, Beethoven, and Mozart.

A CEREMONIAL CELEBRATION of Americans in full costume will be held in the Center Ballroom between 9:00 p.m. and midnight, on March 18th.

VOLLEYBALL CHALLENGE NIGHT-Co-ed-at 8:30 p.m. Women's Gym. Winning team gets pizza dinner. Form a team-3 guys, 3 gals, or come and we'll put you on a team.

DR. C. C. MONDALE will moderate a panel discussion in the Graduate Lounge at 7:00 p.m. for the American Indian Symposium.

Friday, March 19

THE PIT, 2210 F St. NW will be open from 8 p.m. until 2 a.m. for free folk entertainment. All performers are welcome. For information, contact Carl, Madison 108, x7440.

HILLEL FORUM PRESENTS Arthur Lange Night: Coed at 8:30 p.m. Women's Gym. Winning team gets pizza dinner. Form a team-3 guys, 3 gals, or come and we'll put you on a team.

HILLEL FORUM presents Arthur Waskow speaking on "Jewish radicals/radical Jews," at 12:00 noon at the Hillel House, 2129 F Street.

A ST. PATRICK'S DAY DANCE (feiz dia de San Pietro) will be held tonight in the cafeteria of Thurston Hall. The dance will begin at 9 pm and end at 1 am. There will be two live bands and free beer. Admission is 25 cents per person.

THE AMERICAN INDIAN Symposium will hold discussion with American Indians from 11 am until 1 pm, in rooms 402 and 404 of the University Center.

AT 1:15 P.M. in the Center Ballroom, Dr. Forest Gerard, Professional Staff Member and consultant on Indian Affairs for the Senate Interior and Insular Affairs Committee will speak for the American Indian Symposium.

MRS. SUE LALLMANG, American Indian Advisor, Republican National Committee will speak in the Ballroom at 2:00.

AT 3:00 P.M. Mrs. Peter MacDonald, the Chairman of the Navajo Tribe will speak in the University Center Ballroom in conjunction with the American Indian Symposium.

MISS GRACE THORPE, daughter of Jim Thorpe, will speak in the Center Ballroom at 4:00 p.m. for the American Indian Symposium. Miss Thorpe is a member of the Board of Directors for the New Indian-Chicano University.

A FUND Raising concert for the American Indian Movement featuring Mr. Floyd Westernman, Mr. Frank Growling Bear, and Mr. Fred Shannon-Two Feathers, will be held in the Center Theater. Tickets are available at the information desk of the University Center. The three entertainers are all Indian protest song singers.

Sat, March 20

APO-WSO: Meet the bright green Jitney in front of Thurston at 9:45 am today for a day of fun and games.

MR. VINE DELORIA, author of "Custer Died for your sins," and "We Talk You Listen" will speak in the Center Ballroom at 7:30 for the "First Americans First" Indian Symposium.

AT 9:00 pm in the Center Ballroom, tribes participating in the American Indian Symposium will present their tribal flags and anthems. This will be followed by a fund-raising dance at 9:30 in the Ballroom, with a \$2 optional contribution. Tickets are available at the Information Desk of the University Center, and any proceeds will be contributed to the National Congress of American Indians.

COFFEEHOUSE: GW has a place of atmosphere, good entertainment and friendliness. The Coffeehouse is located in Room 405 of the University Center. Admission is 50 cents inclusive. All members of the GW community are welcome.

Sun, March 21

BRUNCH AND FORUM present SCHLOMO CARLBACH noted folk rabbi. There will be singing and dancing for all at the Hillel House, 2129 F Street, N.W. today at 12 noon. Bagels and lox precede at non-competitive prices.

CIRCLE K MEMBERS are invited to attend an important meeting tonight at 8 pm. Subjects for discussion will be the following: tutors, problems with kids, group meetings, group fieldtrips, etc. Very important that all members drop by at 8 pm. Any interested students are welcome to drop in. The kids in the community can use all the help we can give them.

Notes

THERE WILL BE an APO-WSO meeting on Mon, March 22 at 8:30. Room to be announced. Important-please attend. Will be short.

MARTHA'S MARATHON of Birthday Bargains, a schoolwide scholarship auction needs help. Please call 293-7956 (Cathy Bernard) if you are interested. There will be a meeting next Tuesday, March 23rd at 7:30 pm.

NEW COED YOGA CLASS starting Tuesday March 23 7:15 pm Bldg. L 5 lessons, \$5. Old Yoga club members continue new session Thursday March 18 8 pm Bldg L, \$5.

AGAPE MEAL! Lenten Communion meets every Wednesday Noon for informal meditation, conversation and celebration in the Lounge of the Religion Department, 2106 G Street. Join us and help get it together.

THE KENT STATE University Symphony Band, now on tour, will appear in concert at Herndon High School, Herndon Va. at 8 pm, Wed, March 24. Proceeds will go to the Herndon High School Band. Admission, \$1.

THE HILLEL HOUSE at GW is holding a Haggadah seminar at 12 noon every Wednesday until Passover at the Hillel House, 2129 F Street, N.W. For more information call 338-4747 or drop by.

THE OBSERVANCE OF PASSOVER takes place from Friday night, April 9 through Saturday night, April 17. The B'nai B'rith Hillel Foundation at GW, 2129 F Street, N.W. is arranging to serve special Passover meals beginning Monday evening April 12, through Saturday evening, April 17. All reservations must be made and prepaid before Friday, April 2. Because of the need to order the Passover food in advance, NO EXTRA MEALS will be prepared. Meal tickets will be given to those people who have made reservations. These tickets must be presented at the time of the meal.

MATH LECTURE SERIES to begin April 19: The Gamma Chapter of the George Washington Pi Mu Epsilon National Mathematics Honor Society will present the first in a series of lectures on mathematics. Dr. Eugene Stone of the George Washington Mathematics Department will present a lecture on Pythagorean Numbers. The lecture will be given April 19, 4 pm at Corcoran 100. These lectures are designed for those wishing to gain insight into the field of mathematics without extensive backgrounds in the field. All students and faculty members are cordially invited to attend.

DRAFT COUNSELOR TRAINING SESSION now being planned to train counselors to staff GW Draft Center during Spring and Summer. Sign up at the UCF Office, if you wish to be trained. 2131 G Street, N.W. (338-0182)

CHINA is the theme for a Spring Weekend (April 30-May 1) on the Self-Development of Peoples. Anyone interested in this weekend should sign up at the UCF Office, 2131 G Street, (338-0182)

JOIN THE CONSPIRACY: Defend the Bertrians, et al. Sign up at the UCF Office for GW Defense Committee, 2131 G Street (338-0182). Committee will meet following showings of "The Holy Outlaw" on Monday, March 22, and Tuesday, March 23.

RADICAL CHRISTIAN CADRE now getting together to explore what the faith means in the secular context of a revolutionary age and how to apply Christian principles in behalf of radical social change. You are welcome to join us if you are serious about COMMUNITY, STUDY, ACTION and CELEBRATION. Sign up at UCF, 2131 G Street.

GW MAYDAY COLLECTIVE now being formed. Anyone wishing to organize on campus around May Day and the Peoples' Peace Treaty, sign up at the UCF Office, 2131 G Street (338-0182)

"ABORTION AND BIRTH CONTROL Questionnaire Results" GW Women's Liberation Meeting, 7:30 pm, Room 413-414 Center. All Women welcome.

classified ads

FOR SALE

KAWASAKI: 1970 Mach III. Completely rebuilt. \$800 or make offer. Call Gene 966-7085 evs. only.

1970 CUSTOMIZED YAMAHA 90. HS-1, perfect condition, \$294. Please call Gio at 667-3326.

FOR SALE: 1965 Honda 50 motorcycle, very good condition, \$90 or best offer. Includes helmet, chain and lock. Call Barbara 833-9017 or leave message at 223-6550 room 700.

BSA '69 441 Victor - excellent condition, 1530 miles, make offer 229-6374.

MUST SELL Immediately: 1970 Triumph Spitfire, red-less than one year old - body and mechanically excellent. Low mileage. Radio, front and rear bumper guards, white wall tires, and trunk mounted luggage rack. Evenings call 293-2429 or 820-2130.

1968 CHEVROLET IMPALA 4 door hpl, p/s, R & H, new w/w tires, good condition, must sell - buying new car sacrifice at \$1400. Call: 751-5613 after 5 or 466-2193 during day, ask for Mr. Newman.

YAMAHA DT-1 (1969) and a 1969 Fiat 850 Coupe. Would like to sell or trade one or both for cash or a VW Bus. Call Steve, 265-9509

WATERBEDS FOR SALE. \$40. 10 year guaranty. Call Bill 659-2037

FOR SALE: Two jet plane tickets from Amsterdam to Baltimore on August 27, \$100 each. Call Dave 338-5423 after 7

TWO SHAN-NA TICKETS for Sun nite concert at GU. Cheap-only \$1.50 apiece. Call Barry 659-2934

FOR SALE: Portable Craig Cassette Recorder. Cassettes Available. Call Steve 223-0221

FOR SALE: AR Turntable, exc. cond., Concord tape deck (reel to reel) Call 223-4964

FOR SALE: Reclining Chair, tables, rugs, dining rm. chairs, and other furniture. Also 23 in. TV-cheap! Call 338-4019.

U.S. Stamps-souvenir sheet, airmail and other sets, for sale. Call 833-3879 after 10 pm. Ask for Alan.

BLONDE WIG: Human hair, short length. Orig. \$50. Best offer. Excellent condition! Call 338-5943.

MONEY TALKS-I listen. I will not be undersold on watches, jewelry, radios, televisions, typewriters, appliances of all kinds; tires, auto accessories and much more. All merchandise is new and comes complete with manufacturer's guarantees. Call Andy Cohen 296-9251 or on Tues. and Thurs. night at the Rathauskeller 676-6614

ARLINGTON APT. to rent June the first or earlier, two bedroom, air conditioned, swimming pool, call Eric 920-1852

SUMMER APT. SUBLET June 1 til Sept. 1. A/C, furnished room, available in 3 bedroom highrise. Right off Rt. 95 in Alexandria. Pool also. \$83 a month. Call 751-7618

SUMMER SCHOOL '71: Sublet apt. 1 bedroom, air cond., pool; 30 min. from GW in Hyattsville, Md.; \$112 per month for July & Aug. (maybe June); may be able to keep the place permanently. Call Hal at 559-4129 before 11 pm

LARGE ONE BEDROOM apt to sublet, furnished, utilities, mid-May through mid-Sept. Arlington off Columbia Pike, call 671-3378

ONE FEMALE ROOMMATE to share large air conditioned two-bedroom apt with three girls. Rent includes utilities, pool, furniture, dishwasher, 24 hour security, 10 minutes from GW campus. Call 293-1591 or 232-2191 and ask for Muffin

ROOM WANTED NEAR Dupont Circle until end of May. Preferably \$50 or less per month. Call John at 483-4788.

FEMALE ROOMMATE WANTED: To share apt near Dupont Circle. \$75 a month. Call 265-3502 after 6 pm

GIRL ROOMMATE WANTED. Free rent, food and transportation. It's a good deal. Call Jim, 521-2407 evenings.

RIDE NEEDED TO Ithaca or vicinity for spring vacation. Willing to share expenses. Call Roy 659-1654

ROOMMATE WANTED for June thru August. One bedroom near campus. Furnished, air conditioned. Please call Maxine, 293-5379

FLORIDA-EASTER VACATION, 2 riders wanted; leaving Sat. April 3 from D.C. area, going to West Palm Beach (one hr. from Miami); returning about one week later; Call Hal at 559-4129 anytime before 11 pm.

DESPERATELY NEED RIDE to California during Spring Break. Will share driving and riding expenses. Call Mark at 659-5729. Keep trying.

HELP! I'm desperate for a ride to Fairmont State College or anyplace near Fairmont, West Va. Leaving Fri, March 19. Call Bill, 833-2646

WHAT-NOT

UNDERGRADUATE MEN-Earn \$5 for participating in psychological research, sign up in Chapin 210, Monday through Friday from 9 am to 5 pm

A STARVING ENGLISH major desires to Eat...For a mere pittance, she will tutor any period in English literature...Name your own fee. Call Mary 293-2337 Help in composition, free bonus.

FOUND: Prescription glasses-six-sided, tortoise shell. Turned in at Center Information Desk.

WE NEED VOLUNTEERS and help with the Spring Offensive Against the War in Indochina. Contact Randy Bregman at the People's Coalition for Peace and Justice, 737-8600, anytime day or night.

PROFESSIONAL TENNIS instruction, reasonable. Call 337-4937

ANYONE HAVING ACCESS to Wildman Fisher albums please call 676-7908

ALL DINNER BOYS are invited to join Whimps Anonymous!

DELTA NU ALPHA, the transportation fraternity, is reorganizing. Anyone interested in joining or would like further information call 337-4937 or inquire at Gov. 401

WE NEED SHARP COLLEGE students to do promotional work for a national co. Part-time now, full-time this summer \$3.56/hr. Call Mr. Dallas, 2-5 pm, 684-8085

EXPERT TYPING: Theses, manuscripts, resumes, reports, letters, addressing, technical, statistical, etc. 223-4722, (night) 234-0738

FOUND: Adorable little dog in vicinity of 22nd and F Sts. N.W. If he's yours or if you want him, call 732-4117

FOUND: One pair men's GI spectacles. See Mr. Bidwell in the Lab Library, Room 505

IF YOU WANT to work for Soviet Jewry and Jews in Middle Eastern Lands call Steve at 659-2267 or 676-7574

STEREO EIGHT TRACK cartridge tape recorder owner will be glad to make tapes for anyone who wants them. The tapes are much better quality than you can buy. For more information call Oliver at 293-1537

FREE DRAFT COUNSELING available from experienced, trained counselors at GW. Draft Center Wednesday afternoons (2-5 pm) and Monday through Thursday evenings (7-10 pm). Drop by (2131 G Street) or call (338-0182) for an appointment.

SUZY S. Why the hell do you think I'm that way? Call me today. Dick-P. JEANETTE: Have no fear, I'll be there. Wild leprechauns couldn't keep me away from my blond luckypiece. Love, Bill

ED GREBOW: Congratulations on your engagement to Miss Christine Kelly.

WANT QUALITY CONTRACEPTIVES?

Once upon a time, the best male contraceptives that money could buy were in your local drugstore. That time is gone. Today, the world's best condoms come from England, and are available in America only from

POPULATION PLANNING

the exclusive U.S. distributor for two remarkable (and highly popular) British condoms—scientifically shaped NuForm and superfine Fetherlite—And we make them available through the privacy of the mails. Both are superbly fine and light—lighter than drugstore brands. They average 1.25 gms apiece to be precise. These contraceptives are made by LR Industries of London, the world's largest manufacturer of contraceptive products. They not only meet rigorous U.S. FDA specifications, but are made to British Government Standard 3704 as well. You won't find a more reliable condom anywhere.

Interested? If you'd like samples, send 25¢ for each. Or write for full information without obligation. We'll send you details about our complete line of men's contraceptives. (We explain the differences between the brands). We also have foam for women. And books on birth control, population, and ecology. What are you waiting for?

POPULATION PLANNING, ASSOC.
Box 2556-C, Chapel Hill, N. C. 27514

Gentlemen:

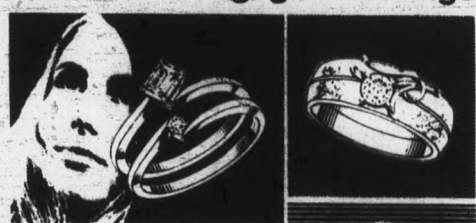
Please send me sample _____ NuForm; _____ Fetherlite. I enclose 25¢ for each; _____ full details without obligation.

Name _____

Address _____

City _____ State _____ Zip _____

SAVE 50% on DIAMONDS
buy direct from the importer
CHOOSE from 500 STYLES
of beautiful engagement rings



Free 10-day inspection before you buy!

write for FREE catalog

Greenebaum's
Box 4133
Baltimore, Md. 21205
Name _____
College _____
Address _____
City _____ State _____ Zip _____

* ROUND
* EMERALD CUT
* MARQUISE
* PEAR SHAPE
* HEART SHAPE
* OVAL SHAPE

IMPORTERS
Greenebaum's

Greenebaum's is America's oldest diamond importer by air and is now entering its 61st year in business.

ORDER BY MAIL OR DRIVE TO OUR SHOWROOMS
Several charge plans available

Downtown—104 N. Howard St. • East—2200 E. Monument St.
Baltimore, Maryland

SPORTS

Timeout

A Wealth of Talent

Martin Wolf

Despite Artis Gilmore's signing with the Kentucky Colonels, this year's group of college basketball seniors is easily the best ever.

With several more stars expected to follow Gilmore prior to the NBA draft, I have listed the 20 most likely candidates for the 17 first round NBA selections, plus a few others who could make the grade.

1. Sidney Wicks, 6-8, UCLA . . . Might already be the best 6-8 forward there is, pro or college. A center might be picked first, however, since all the expansion teams need one.

2. Elmore Smith, 7-0, Kentucky St. . . . A junior who was redshirted, has been called better than Gilmore, by some. His bonus offers should be fantastic.

3. Jim McDaniel, 7-0, Western Kentucky . . . Fabulous outside shooter, moves and shoots well, would be a great forward. Could learn to be a pro center, if necessary.

4. Austin Carr, 6-4, Notre Dame . . . A superstar, should move right in among NBA scoring leaders. Great ball handler.

5. Ken Durrett, 6-7, LaSalle . . . Excellent scorer and rebounder. Rumors of his signing with the ABA are probably false.

6. Dave Robisch, 6-9, Kansas . . . Last year's Big Eight player of the year. Tremendous shooter, good rebounder. Played forward in college.

7. Cliff Meely, 6-8, Colorado . . . Tremendous shooter and rebounder who has played without a good team behind him.

8. Curtis Rowe, 6-6, UCLA . . . A three year standout for the Bruins. Had to take second spot to Wicks for two years, but is still superb as a shooter and on the boards.

9. John Roche, 6-2, South Carolina . . . A smart ball player and team leader. Excellent ballhandler and good shooter. Should adjust well to the more rugged pro play.

10. Stan Love, 6-9, Oregon . . . Last year's Pacific Eight scoring champ. A fine shooter and rebounder. Had disciplinary problems at Oregon.

11. Marv Roberts, 6-8, Utah St. . . . Left the streets of Brooklyn for Utah State, where he made the Helms All-American team as a sophomore. A fine shooter and rebounder. Played forward in college.

12. Rich Yunkus, 6-9, Georgia Tech. . . . Tailed off somewhat from his tremendous junior year performance (30 ppg). A fine shooter who needs to build himself up for extra strength on boards. The Hawks might take him.

13. Howard Porter, 6-8, Villanova . . . Has been a big disappointment. He's extremely quick for a big man. A good shooter, is playing under his potential.

14. Charlie Yelverton, 6-2, Fordham . . . Played both forward and guard at Fordham. A team leader who can shoot as well as anybody.

15. Dean Meminger, 6-0, Marquette . . . A cool team leader. Great on defense, handles the ball well. Height may be a problem.

16. Willie Sojourner, 6-8, Weber St. . . . A rugged man on the boards. A high jumper, he's cleared seven feet in track meets. His shooting is adequate.

17. Dennis Layton, 6-1, USC . . . A quick guard who can both handle the ball and shoot. A first team junior college All-American, he lived up to his reputation while at Southern Cal.

18. Mike Newlin, 6-4, Utah . . . A high scoring guard who can also bring the ball down court. He has the size, brains and quickness to be a big star in the NBA or just down the road, with the Utah Stars.

19. Randy Denton, 6-10, Duke . . . Rebounds like an animal and is an excellent shooter. Must try to avoid foul trouble.

20. Gene Phillips, 6-4, SMU . . . An outstanding shooter and a good ballhandler, who had to do everything on a very poor team.

In addition to these 20 players, there are many other players that are good enough to be selected in the NBA's opening round.

Up front are Nate Williams of Utah State and Roger Brown of Kansas, both of whom had to play in the shadows of outstanding forwards. Williams is similar in size and style to Joe Caldwell, while Brown is a rugged 6-10 center.

Tom Owens of South Carolina, UCLA's Steve Patterson and Utah's Ken Gardner also were overshadowed by teammates. Owens (6-10) is a three-time ACC rebounding champ. Patterson is 6-9, while Gardner is 6-7.

Other possibilities are 6-8 George Trapp of Long Beach St., Ken May, who may be as good as his older brother Don, Gary Brell (6-6) from Marquette, 6-7 Willie Long of New Mexico and Collis Jones, (6-7) of Notre Dame.

Charlie Davis of Wake Forest and John Mengelt of Auburn are two guards who could easily go in the first round. Others to watch are: Jim Larranaga, 6-4, Providence; Jim Clemons, 6-3, Ohio State; Mike Casey, 6-4, Kentucky; Greg Gary, 6-3, St. Bonaventure; and Jim O'Brien, 6-2, Boston College.

Szczerbiak Named Area's Top Player



Walt Szczerbiak received an award as the top basketball player in the DC area Tuesday. He was voted this honor by the area's sports writers and coaches.

Photo by Resnikoff

Walt Szczerbiak was named the area's outstanding basketball player by area writers, broadcasters and coaches. His selection was announced at the annual Touchdown Club awards luncheon on Tuesday.

In receiving the first annual outstanding player award, Szczerbiak received 40 votes: to seven for Catholic's Bob Adrien and six for Kermit Washington of AU.

Szczerbiak and Washington were unanimous selections to the All-Metropolitan first team. Also named were Mike Laughna of Georgetown, Bob Adrien and Jim O'Brien of Maryland.

Szczerbiak was the area's top scorer with a 22.8 scoring average, while finishing with one of the nation's top field goal percentages (59.4%). He also led the Buff in rebounding.

Washington was the nation's second best rebounder, grabbing 21 a game. The 6-8 AU center averaged 18.6 ppg. Adrien, a 6-4 freshman forward, narrowly trailed Szczerbiak, with a 22.7 scoring average.

Laughna and O'Brien, both 6-7, led their teams in scoring. Laughna, a center, averaged 17.7 ppg, while O'Brien averaged 16.3 ppg at a wing position.

Ronnie Nunn of GW received three votes. Other vote getters were Howard White of Maryland, and Larry Fato and Robert Lewis of Howard.

Ruggers Split Early Games

by Rick Wood

The GW Rugby Club opened its spring season the last two Saturdays with matches against local university rivals.

The ruggers lost to Georgetown March 6 in a hard-fought 3-0 upset. But this past Saturday, they dominated a strong University of Maryland side and won 9-0.

Two key factors led to GW's close loss to Georgetown. One was the superior conditioning shown by the GU players, even though it was the first game of the season for both clubs.

The other was the consistently excellent play of Georgetown's fly half, Brian Kelly. He scored the only try on a long run down the sideline and a nifty recovery of his own pop kick. The GW back line, which

had been plagued all day with poor passing, began to get it together late in the second half, but the rigorous Hoya defense preserved their victory.

For the Maryland match, the club selectors had revised the lineup substantially, especially among the forwards, where the addition of new prop Rodolfo Hernandez and the return to action of premier second-row Jay Goodrow helped.

GW led at the half 3-0 after a penalty kick by fly half Randy Paine. The remaining scores came in the second half.

The first was on a nicely done play with the feet from a set scrum by scrum half and captain Len Ceder who returned after missing most of the fall season with a broken foot.

The other came at the culmination of a long movement between both backs and scrum, with outside center Jack Elias getting the score.

The win over Maryland preserved one of GW's streaks. The Terrapin ruggers have never beaten GW in 7 games, extending over four years.

The lower sides have not been too successful so far. The Barbarians lost a close 6-5 match to Georgetown and 12-6 to Maryland. The Savages lost to Georgetown's C's 14-0 and to Maryland's thirds 14-5. The fourth side, the Huns pulled out a 6-6 tie with Maryland.

The B.C. & D. sides will play Turkey Thicket RFC at 10th and Michigan, NE, on Saturday afternoon.

The Program Board presents
Peter Brook's magnificent film
of Peter Weiss'

Marat/Sade

with

The Royal Shakespeare Company

Thursday 7 & 9:30

Ballroom

\$5.00

Intramurals

Intramural billiards begins on Saturday. All those interested in participating should sign up with the Intramural office, across from the men's gym.

Intramural softball begins Saturday. Schedules are available at the Intramural office.

dave's cleaners

Specializing in Solving ALL your
CLEANING PROBLEMS
Dry Cleaning - Same Day Shirt Service
Repairs and Alterations

Hours: 2008 Eye St., N.W.
Daily, 7:30-6:45 pm Washington, D.C.
Sat., 8:00-6:00 pm Tel. 337-9851

10% discount to all students



ALL EYEGLASSES SOLD AT DISCOUNT

EYES EXAMINED
CONTACT LENSES
PRESCRIPTIONS FILLED
EMERGENCY SERVICE
SPECIAL STUDENT DISCOUNTS



**ATLANTIC
OPTICAL**

1747 PENNSYLVANIA AVE., NW
(Convenient to GW)

DAILY 9-6; SAT. 9-3

466-2050

NATIONWIDE WHOLESALERS ANNOUNCES SIGHTS & SOUNDS GALORE! NOW YOU CAN BUY WHOLESALE

Nationwide is offering a limited amount of people the opportunity to become members of Nationwide and purchase wholesale. Buying wholesale will save you hundreds of dollars each year on your purchases. Buying wholesale means purchasing at the bottom price. So visit us & learn how to purchase wholesale.

RETAIL PRICE:

NATIONWIDE'S
WHOLESALE PRICE:

48" BLACK LIGHT W FIXTURE	22.95-25.95	13.50
POSTERS -GROOVY SELECTION	2.00 - 3.00	1.50-2.00
Color Organs & Wheels	49.95-69.95 each	39.95 pair
HI-VOLTAGE STROBE LIGHTS	49.95	21.99
LLOYDS HOME 8-TRACK STEREO WITH SPEAKERS-*1349	89.95	45.99
CASTAGNA STEREO PHONOGRAPH-*1371	99.95	43.95
AM "MINI" RADIO-*1366	12.95	3.99
AUTO SONIC MINI 8-TRACK PLAYER FOR CAR-*1222	69.95	31.95
ROSS AM/FM CARTRIDGE TUNER. Just Insert Cartridge Into Home or Car 8-Track & Instantly Have AM/FM Radio. *178	39.95	21.50
ANTI-THEFT SIREN ALARMS FOR ALL 12 VOLT VEHICLES-*796	49.95	18.99
SURFACE MOUNT CAR SPEAKERS-*625	16.99	6.50

*Do Cartridges
Turn You Off Because Of \$'s*



BROADWAY HITS
ACID ROCK
SOUL
JAZZ
COUNTRY AND WESTERN

ALL ON THE TOP 100 CHART:

George Harrison-Twin Pak	Woodstock
Dionne Warwick	Chicago
Supremes	Cocker
Donovan	Credence Clearwater
Beatles	Smokay Robinson
Who	Leo Zappelin
Neil Diamond	Simon & Garfunkel
Otis Redding	Grand Funk
Crosby Stills & Nash	Fifth Dimension

ALL STEREO:	Your Price:	Retail Price:
8-Tracks	3.25	5.99-10.99
Cassettes	3.25	6.99-8.99
Twin Pak	4.50	10.99-12.99

WE CARRY ALL AVAILABLE HITS AT THE
SAME PRICE!

*All first quality tapes
*Over the counter exchange if any tapes are defective
*1 Year guarantee
*These same tapes are carried in all record & sound shops

COME SEE . . .

THE LATEST IN SOUND EQUIPMENT & STEREOS
New Receivers - New Speakers - New Amplifiers &
Towers - New Tape Recorders - New Auto Cartridge
Players & Auto Cassette Recorders - All on display in our
newly decorated Showroom

☆ TELEVISIONS
☆ SOUND EQUIPMENT & STEREOS
☆ SMALL AND LARGE APPLIANCES
☆ HOMEWARES ☆ JEWELRY
☆ COMPLETE LINE CAMERA EQUIPMENT

**Remember this is not a sale -
this is Wholesale -
we want you as a Member**



NATIONWIDE MERCHANDISE DISTRIBUTORS, INC.

600-610 MONTGOMERY STREET Phone 703/683-4701 - 683-4744 ALEXANDRIA, VIRGINIA 22314

ONE BLOCK FROM ALEXANDRIA ROLLER RINK & VIRGINIA THEATRE IN ALEXANDRIA

Monday thru Friday— 12:00 — 3:30 P.M. & 7:00 — 10:00 P.M.
SATURDAY— 10:00 A.M. — 6:00 P.M.

Be Our Guest, Visit Nationwide
And Judge for Yourself

visitor's pass

NAME _____
ADDRESS _____
CITY _____
STATE _____

DATE _____

interlude

ARTS & CULTURE SUPPLEMENT TO THE GW HATCHET

Curtain Rises on College Theater Festival

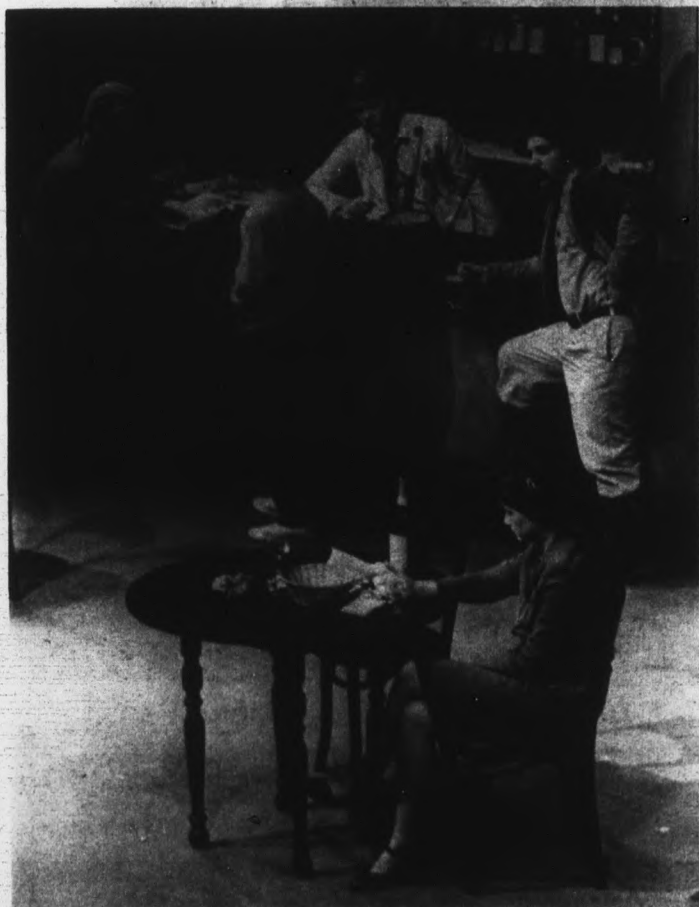
A new rock musical version of a time-honored classic opens the third annual American College Theater Festival, with the Cleveland State University interpretation of Aristophanes' "The Birds." In updating the classic Greek comedy, Cleveland State delivers a mixture of American burlesque, a light show and rock music.

One of ten plays selected nationwide as the best of American college theater, "The Birds" will be presented at GW in the University Center Theater this coming Sunday evening, March 21, with matinee and evening performances the following day. The remaining nine plays will each play an evening the first day of its run and a matinee and an evening the subsequent day.

At Ford's Theater, where the Festival is jointly being presented, the opening production on Tuesday, March 23 will be William Saroyan's comedy, "The Time of Your Life." Set in a San Francisco waterfront saloon, this Pulitzer Prize-winning play is being presented by East Texas State University of Commerce.

The other plays being presented follow in order of presentation:

"Harry, Noon and Night" by Ronald Ribman. (GW) This vehicle will be presented by the State University of New York at Albany. The Harry of the title is a minor writer and a major crackpot whose family tries to get him away from the girls and bars of Munich, and rehabilitate him.



"Indians" by Arthur Kopit. (Ford's) This wide-ranging play sharply contrasts the glitter of Buffalo Bill's Wild West Show with the tragic Indian Wars in a production by the University of Kansas. The play had its American premier at Arena two years ago.

"The Caretaker" by Harold Pinter. (GW) The playwright's first big success remains comic while conveying an undercurrent of menace. The entry is by Southern Illinois University of Carbondale.

"Woyzeck" by Georg Bucher. (Ford's) The University of North Carolina at Chapel Hill will perform this updated German classic which reflects human suffering in existential loneliness.

"The Scarecrow" by Percy MacKaye. (GW) Magic, witchcraft and a female blacksmith turn a scarecrow into a human. With the assistance of the Tyrone Guthrie Theater, Southwest Minnesota State of Marshall revives this American classic.

"The Imaginary Invalid" by Moliere (Ford's) This first French bedroom farce finds the hero beign pursued by doctors rather than irate husbands.

"The Ballad of Sanki Merser" by Omar Paxson. (GW) This mixed media production entered by Occidental College of Los Angeles is the only original in this year's festival. In the tradition of modern theater which uses

film and music to deal with contemporary themes, "Ballad" portrays the frustrations and optimism of youth.

"The Clouds" by Aristophanes. (Ford's) The University of Massachusetts closes the festival with the author who opens it in a still timely attack upon higher education.

Tickets for all plays are now available at Ford's Theater and will soon be on sale at GW. For information call 347-6944. GW students may obtain tickets at half price for all ten productions, both in the Center Theater and at Ford's.

The Festival, which is presented and administered by the John F. Kennedy Center for the Performing Arts and the Smithsonian Institution is produced by the American Educational Theater Association and the American National Theater Academy. The director of the Festival is Frank Cassidy. Funds for the national program are provided by American Airlines, American Express and American Oil Company.

Now established as an annual event in Washington, the Festival gives theatergoers in the area the opportunity of seeing the plays chosen as most outstanding from 240 colleges and universities. Ten regional festivals during January and February preceded the final selections. The total audience for all performances prior to the Washington program is estimated a half a million.

Cunningham Loosens Traditional Ties

By Stephen Allen Whealton

On Monday and Tuesday of this week, Washington enjoyed the presence of the Merce Cunningham Dance Troupe in Lisner Auditorium.

Watching and listening at a Merce Cunningham performance is always an exhilarating and stimulating experience. Quite purposefully, there is always too much happening for ears and eyes to absorb it all. Both the dancers and the musicians stage many different events simultaneously; and the mind and senses boggle at the prospect of sorting it all out and analyzing it.

One result of all of this overload is that every observer is forced to go lightly on his or her desire and need to "take it ALL in," and is thus permitted to attend to parts of the sight and sound. As one's eyes travel back and forth from one cluster of dancers to another, and as one's ears selectively concentrate now upon one strand of sounds and then upon another—the overall effect of the dance seeps in.

Merce Cunningham himself is one of the foremost choreographers, dancers, and most of all, conceptualizers or theoreticians in the world of dance. Unlike many practicing theorists, however, Cunningham has his influence by his work; by example.

Greatly influenced by the structural and artistic concepts of his friend, John Cage, Merce Cunningham has loosened the traditional ties which bind conventional dance together.

Not only are Cunningham's dancers often independent of each other and of their leader, but the whole group of dancers is always quite independent of the music. John Cage himself is Cunningham's musical director, and with him, there are David Tudor and Gordon Mumma. In this present time of classical music "crisis" in the United States, it may not be well known here, but Tudor, Cage and Mumma are three of the most outstanding, respected and

influential composers which our country has.

On Tuesday evening, March 17, three dances were performed. First, there was one which utilized a musical score by Alvin Lucier which is called "Vespers." This piece uses echolocation devices which utilize sound to help blind people tell where to walk in the dark. Sounds are produced with these devices, called "sondels," and then the echo is heard as the sound bounces off something nearby. By learning to analyze these echoes, a blind person can not only discover how far it is to an object lying in his path, but also something about the hardness or softness, etc., of that object. The pips and echoes were sparingly used, and the dancers seemed, as always, unaware of them.

Next, there was an unusually "musical" piece, with music by the three performing musicians Mumma, Tudor and Cage. Cage chose a selection of pre-Bach music, which he played on the piano. The details of his choosing he derived through the use of chance operations and the "I Ching."

David Tudor chose a strange performance of Robert Schumann's "Traumerei" performed with piano and an early electronic machine called a Theremin. It is a corny and romantic piece to begin with, and David Tudor managed to accentuate its silliness while remaining musically exact.

The third work of the evening used a piece of music by Pauline Oliveros, a composer who is now working at the University of California at San Diego. Her piece utilizes the spoken conversations among the various musicians as they discuss the reverberation qualities of the auditorium and make various sounds and comments. After these preliminary conversations end, a loud rumbling noise begins, and fills the space.

During these pieces of music, the

dancers move about on stage in various ensembles, sometimes one, two, three, four, five, six, or more at a time. Merce Cunningham himself frequently danced alone for short stretches of time. Normally, when two or three dancers are about ready to exit, the next group enter with about one or two minutes of overlap.

The most conventional part of the evening for me is all of the dancers' movements, facial expressions, etc. It seems to me as if they are still philosophically close to the old and traditional conceptualizations of dance. One of the dancers, for example, seems

to smile nervously or compulsively as she dances; the smile never leaves her face. The contrast between her and the others is great: they all exhibit a demeanor of calm, concentration, detached coldness. Their movements have an air of symbolic meaning about them.

All of these aspects of the dancers' behavior seem to me to link them with classical ballet and so-called "modern dance." This is not a criticism, but rather it points out one avenue of possible unconventionality which other dance companies are exploring much more concentratedly.



Circle Theater

2105 Penn. Ave. N.W.
Telephone 337-4470

Thurs. March 18
No Way To Treat A Lady
The Assassination Bureau
Fri.-Sat. March 19-20
The Honeymoon Killers
Night of the Living Dead
Sun. March 21
Faces
Staircase

Thurs. March 18
The Trial
The Castle
Fri.-Sat. March 19-20
The Scarlet Pimpernel
Cyrano de Bergerac
Sunday March 21
Adventures of Tom Sawyer
Four Feathers

Inner Circle Telephone
337-4470

Horror Films

**Phantom
of the Opera**

**The Tell
Tale Heart**

**Spanky's
Little Pirates**

Fri. March 19th 7-9:15-11:30

Center Ballroom 50¢

march 31 through april 30

ART SHOW

for the students of George Washington Univ

Prizes offered in eight categories, two entries
per student per category

Design
Photography
Graphics
Film

Painting
Drawing
Sculpture
Ceramics

bring framed paintings, matted graphics,
drawings, mounted photographs & all
other items ready for display

Information Desk
University Center

between the hours

of 9am and 9pm

on the 23rd & 24th of March

SPONSORED BY CENTER AND DIMOCK GALLERIES. FURTHER DETAILS AT
INFORMATION DESK UNIVERSITY CENTER OR CALL 676-7091

If You've Seen it Once, or if You Haven't

By Mark Olshaker

"Hair," by Gerome Ragni and James Rado. Music by Galt MacDermot. Directed by Tom O'Horgan. Dance direction by Julie Arenal. Costumes by Nancy Potts. Scenery by Robin Wagner. Lighting by Jules Fisher. Musical direction by Margaret Harris. At the National Theater practically forever.

A theater is a strange place. For the two or three hours you are inside you are essentially cut off from the rest of the world and your reality is whatever happens to be going on on the stage.

For that reason a person is much more likely to accept what he is seeing than he might suspect, because all that he has to gauge it against is whatever is in his head at the time, which may be largely sublimated if the production is physically overwhelming enough.

That, I think, is one of the reasons why "Hair" has lasted as long as it has. The other is obvious; that it is a social and cultural phenomenon which "just has to be seen." Still, it seems rather strange that a topical musical play which is three years old and which was often been described as being six months behind when it opened is still around and thriving. It cannot all be due to sheer momentum.

Yes, it is explosive, energetic and exuberant, but so is a basketball game played right, and you know that that won't drag on for three hours. I think this basic lack of honesty in a play which has been touted as the definitive statement on a generation is my main objection.

From beginning to end, "Hair" revels in its limited, ordered, controlled anarchy and well-rehearsed spontaneity. Some of the ensemble numbers are dazzling, but what we are most impressed with is the marine-type precision and coordination.

The entire play seems to be an advocacy of, if not a proselyting for, a

certain life style. The word "love" is bantered about with at least as much frequency as the word "fuck" and both rapidly lose their meaning, as does the play itself. Instead of constructing a truth out of the fiber of material, "Hair" contents itself to play off that which is already known and obvious, and assumes that if you're in the theater, you already know where it's at. That, for instance, is why it is not necessary to render the song lyrics intelligible, we must already know them from radio or the record.

But through all of this, there is no attempt to explain, justify or enlighten; all those things that theater traditionally tries to do. There is not even any genuine attempt to involve the audience in anything more than a hand-clapping, feet-stomping, "right on!" sense "Just sit back and take it all in."

Essentially, however, what this all comes down to is that no one can tell you whether or not you are going to like "Hair." You might have trouble telling yourself in any sort of honest, unaffected way.

As long as you are willing to go along with it, it is pleasant and diverting. Much of the music is rather good and there is always plenty of movement on and off stage.

If you have already seen "Hair" once, you know what to expect. There is little in the way of variation between productions. If you haven't seen it at all, you still probably know what to expect and are advised that American theater's most recent period piece will be here for quite a while.



A Flattering Tribute to the Work of a Great Artist

By Marty Bell

Irish actor Jack MacGowran has assembled assorted excerpts from the plays, poems and novels of his friend Samuel Beckett into a one-man show that Arena has brought to its new Kreeger Theater.

Beckett is not a creator of characters but rather of human attitudes placed in human situations. Within these situations, he is able to draw countless metaphors that show his world view of alienation, desperation and frustration. Critic Robert Brustein, on the whole a great admirer of Beckett's, has criticized the Nobel Prize-winning artist for this repetitious expression of the same basic themes in new situations.

After reading about the basic structure of the MacGowran

presentation in which he delivers thoughts from a dozen separate Beckett works in the person of a single original but Beckett-style character, I had expected to see an attempt to combine the numerous attitudes of Beckett's actors into a single overall character, who perhaps, would appear to be Beckett himself.

Instead, what MacGowran presents is another metaphorical telling of the Beckett themes: his own metaphor of what Beckett is all about. And rather than providing a new insight into the artist's varied works he had chosen to present a tribute to the artist with a style that tries to encompass all of the most popular characteristics of his work.

MacGowran's tribute to Beckett's

works both as a reviving of many of the beautifully-written individual passages of the Beckett works and also as a unity, a whole piece of theater in itself.

It works because so much of Beckett asks to be presented as a one-man show. Even his two most ambitious and most successful plays have been interpreted as being about one character, Vladimir and Estragon being the conscious and unconscious of the same person, and Hamm and Clov being workings within an individual's mind, the two windows behind them being the eyes looking at the world.

It works because Ming Cho Lee, whose creative sets are so often the outstanding aspect of the show he has created them for, has created the perfect set to blend into MacGowran's conception. The rough, stony texture, and the swirling, cyclical pattern can suggest earth, sky, and sea and fills the intimate Kreeger Theater with a feeling of timelessness, coldness and solitude.

And it works because MacGowran is a masterful performer working with material he obviously cherishes. Alone on this cold set, dressed in an old worn coat and rags, his tired eyes set deep in his head, hunched over struggling with each movement, he has nothing that he can do except play with and play on words. He hobbles around for close to two hours, breaking his pacing occasionally with a vaudeville step or gesture, totally immersed and fascinated by his words.

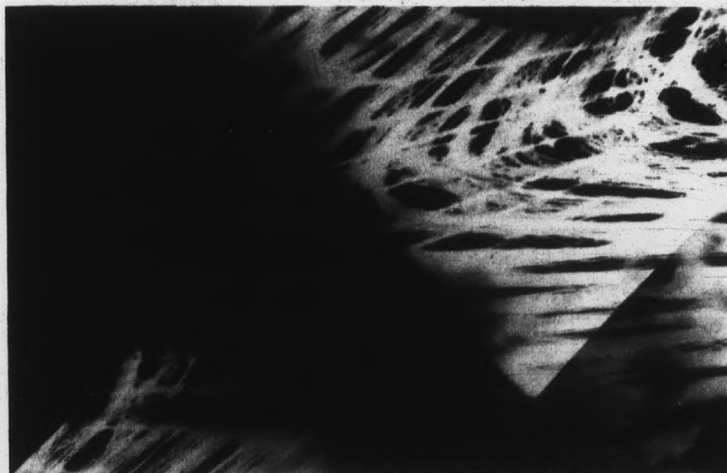
He shows an understanding of what he is saying that is far greater I think than any of Beckett's characters show. But his sole purpose seems to be to

present Beckett's words to the audience in the perfect setting with as little stage business interfering as possible. He himself as a moving being is secondary to the words he utters.

From these words we get a picture of an old, lonely man not having experienced life and yet slowly drifting towards death. A man who was unable to grasp just what or where he was and found himself playing games with rocks and words, reminiscing about a past that may or may not ever have existed continually reconsidering his own situation leaving himself constantly frustrated, and claiming to be unable to separate himself from a life of habit. "Habit is the great deadener."

MacGowran has claimed in a recent interview that Beckett is not as negative as most people see him and that in the waiting is hope. The actor's remarkable timing and ability to quickly shift moods and even at times let some pleasure momentarily slip through his desperate disposition shows some signs of this hope in the work. But the words that MacGowran has chosen himself to present himself are an expression of a of decay and futility amongst man who is carrying out a series of monotonous and inconsequential events.

This intelligently-conceived, beautifully-executed presentation is a flattering tribute to the work of a great literary artist. The theatergoers of Washington are fortunate to now have a versatile Arena Stage that is able to supplement its regular programming with outstanding touring attractions as this one.



photogram by WHEALTON



photo by COLEN

Nightmare Revisited

Beads of sweat! Mind in a frenzy of mental
Frustration,
'Twas not the Day before that is the cause
of Consternation;

Still about four hours before it's time
to go to Class,
Trying to remain quite calm, lest I try
something Rash;

I wander towards the bathroom, then throw
water on my face,
Perplexity invades me, as I think of
Third World Lace;

Unclear Thoughts pursue me, of how
Conversations change,
Remembrance informs me subdued Anger
increases Range;

"There's no Obligation on Me," reminds my
Tormentor with rage,
A section of the Nightmare thus returns me
to Alienated Cage.

I shiver from the Nightmare Chill, as I
remember why the Brother,
Reminded me of an "Obligation," for one
Reason or Another;

An Obligation not yet fulfilled, brings frowns
upon His face,
Suggesting in a hostile way, that I'd be
of foreign Race;

The Silence at the Lunchroom scene, like
Death, and Evening Grief,
I shudder at the Nightmare's force. ...
Upon a wind-blown Reef;

There is no sense in listening to, the Voice
'Go back to bed,'
The hour approaches that I must depart, and
with/without my Head;

A commentary on a Few, but these symbolizing
Life.
(I shower off the Nightmare's Touch!)
.... And symbolizing Strife;

Amid the noise outside the pane, within
the Pit below,
A resurrected glint of Tolerance—
Nine o'clock! It's time to go.

OHIO POETS

It's Time to Go. Randy Smith, Mike Battle

An Integral Part of Our Culture Explored

By Trisha Horton

"American Indian Prose and Poetry,"
edited by Margot Astrov. Published by
Capricorn Books. \$2.45.

"The Surrender Speech" of Chief Joseph, a Nez Perce American Indian, is not a newly-published document. It is more than 150 years old. It is rich with the pathos of the tragedy of the American Indian. It is part of a literature that is an important, integral part of our culture, yet few Americans have been exposed to any Indian literature.

American Indian Prose and Poetry, originally entitled *The Winged Serpent Anthology*, edited by Margot Astrov, is the finest collection of Indian literature I have encountered. The collection opens with a sensitive, enlightening introduction, divided into two chapters. The first discusses the Indian's attitude toward the sacredness of the spoken word in its ability to express one's innermost thoughts; the second summarizes the influence of Christianity on aboriginal cultures of America. The book itself is divided into ten chapters based on the geographic location of specific tribes. (Northern Woodlands, Great Plains, Southwest desert, etc.)

The selections include songs (love songs, ceremonial songs, lamentations),

prayers (to the Sun, to Night, to the Spirits) myths (of creation, of Death) and a general selection of poems and essays on topics that concerned individual tribes as well as the entire Indian culture. This kind of literature presents the American Indian that the white man always has arrogantly chosen to ignore.

The reply of the Seneca Chief Red Jack to a missionary, in 1805, is an eloquent example of the distorted picture American history has painted: "Brother, listen to what we say. There was a time when our forefathers owned this great island. Their seats extended from the rising to the setting sun. The Great Spirit had made it for the use of the Indians. He had created the buffalo, the deer, and other animals for food. All this he had done for his red children because he loved them. If we had any disputes about hunting grounds, they were generally settled without the shedding of much blood; but an evil day came upon us; your forefathers crossed the great waters and landed on this island. Their numbers were small, they found friends, not enemies; they told us they had fled from their own country for fear of wicked men, and come here to enjoy their religion. They asked for a small seat; we took pity on them, granted their request, and they sat down

among us; we gave them corn and meat, they gave us poison in return.

Brother, our seats were once large, and yours were very small: you have now become a great people and we have scarcely left a place to spread our blankets. You have got our country, but are not satisfied; you want to force your religion upon us.

Brother, you say there is but one way to worship and serve the Great Spirit; if there is but one religion, why do you white people differ so much about it? We also have a religion which has been handed down to us, from our forefathers to our children. It teacheth us to be thankful for all the favors we receive; to love each other, and to be united. We never quarrel about religion.

Brother, we are told that you have been preaching to white people in this place; these people are our neighbors, we are acquainted with them; we will wait a little while and see what effect your preaching has upon them. If we find it does them good, makes them honest, and less disposed to cheat Indians, we will then consider again what you have said."

It is not just the content, but the sheer beauty of language that has an incredibly moving effect on the reader of this anthology. The Indian poets

were greatly aware of the hypnotic quality of carefully selected words, and the repetition of key phrases. They were experts at creating suggestive statements, describing vivid sensual impressions, and reproducing in words the images of nature.

"You ask me to plow the ground. Shall I take a knife and tear my mother's breast? Then when I die she will not take me to her bosom to rest." ("Smohalla Speaks," Nez Perce).

The poets of both the English and American Romantic movements (1789-1838) strove to attain the oneness with nature that the American Indian had already achieved. Miss Astrov points out the striking resemblance in simplicity of the "Love Song" (Chippewa) to Japanese poetry: "A loon I thought it was/ But it was/ My love's/ Splashing oar."

One of the outstanding distinctions of *The Winged Serpent Anthology* is the inclusion of explanatory notes after many of the selections providing historical and cultural background, and sketching the circumstances that gave rise to the piece.

Indian poetry is not offered in any undergraduate American literature or American Civilization course at GW. This anthology should be required reading for all Americans.

Retrospect

Falling auburn leaves forming sightly, interwoven patterns
on the ground,
As the sun's rays permeate through the barren branches of time.

Her long, brown hair blowing in the untried air,
Softly caressing her smiling face—
A smile overpowering my emotions and befuddling my thoughts.
Enticed by her obscure look and touch of ardor.

We're secluded from an alien world—
Our World,
With curvaceous swans of unseen grace
Gliding past with complacency and carefreeness.
Little boys anxiously waiting for a bite on their lines,
While Grandpa waits for the sun to set,
Hoping to heave his Saturdays of benches and newspapers.

Ice, tea and You,
Tempting memories of being Alone with the one I love.

—Bobby Doueck



photo by RESNIKOFF

Mystical Poet-Prophet of Beaten Times

By Mona Wasserman

Curling rabbinical locks framing
angelic voice
sonorous full bodied man-foes
authentic Budda belli
of Blakian lamb love
endless oom-a-oom cock stories
Mystical poet prophet of beaten times.

Familiar face from the past
A poster
red, white, blue catastrophe
enlightened by smiling, brunett Uncle Sam,
posing for Esquire, loinclothed among
the Ganges fleas
next appearing on Channel 13
camera focusing
on dirty fingernails.

Allen Ginsberg was a mythological
character of my early adolescence. In
the days when the village concealed
exotic mystery, he took the form of the
young, darkly bearded deity, of bongo
drums and coffee houses. His small, dull
black book, *Kaddish*, even looked
esoteric, and while, at a naive suburban

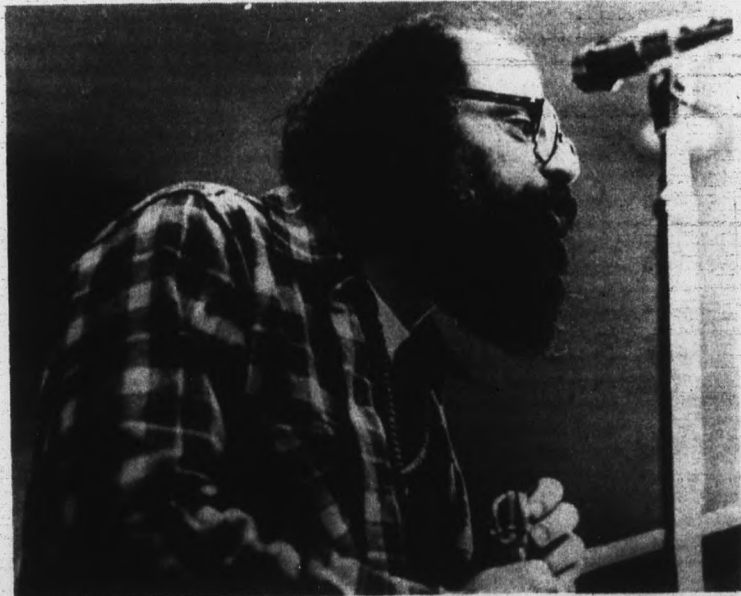
16, I understood the lamentation's story.
I missed its poetry. Listening to Allen
"om" through May crowds at Sylvan
Theater, scandalized by any lover of
Peter Orlovsky, a grown college girl
sacrificed the god to a generalization of
eccentricity. But later, back into
Williams and wondering, finally after
spending a day with Ginsberg, the god is
reborn, a venerable teacher and student
living poetry.

Finding Allen Ginsberg is a
complicated learning experience. It
begins with his poetry. He does not
create fiction in his writing. He recalls
experience and he names phenomena.
The world that he describes has at times
the mystical drugged quality. Often his
work is a study of reality that hurts him
so much more than the reader can feel.
There is a magic, nurtured in confusion
and sensitive terror, that could lend
itself to love, and is found in
desperation.

But the man is gentle. So completely
self-defenseless before a crowd: Letting
his body go, lost in incantation; really



photos by FISCHER



enjoying himself in little boy innocence,
making private feelings public.
Understand him. It's not an act. Hearing
is the ultimate sense, music the ultimate
art. Poetry is physical. A mantra for a
whole body high.

Standing before a Major American
Poetry class at 11 o'clock in the
morning, the man is just as vulnerable,
desperate in his need to create clear
understanding. The intellectual and the
physical. He recites Latin poetry to
explain quantitative versification based
on length of vowel tone, and the
translation is unimportant. A feeling is
conveyed. He becomes the sea elephant,
William's own, rejoicing in natural
speech in contemporary verse. He
teaches with scholarly love for all forms
of prosody as long as meaning isn't
surrendered to scanning exercise.

His concern for people is also
political. Planning for May Day with
Eugene McCarthy: ritual day, dress

blues, mirrors to reflect vacant eyes of
vacant majority, ambrosia and nectar
for the masses—water, sap and honey,
letter writing, ecumenical prayer, silent
hour, the great American mantra. An
important transference of imagination
to reality. Talk to the old American
Dream. Bring Davis and Dellinger
together with Kissinger and friends. The
left will come. Convince Elliott, as a
joint student body and faculty to
arrange a symposium to end disillusion.
End stupidity, anger, egotism, greed,
jealousy. Apocalypse time. The poet is
prophet.

Who is Allen Ginsberg? He is the son
of a poet. He is an organic farmer. He is
the bookkeeper for a poetic commune.
He is addicted to the *Times*. He is the
disciple of Whitman, of Williams. He is
an innovating mystical political
non-competitor. He is imagination. He
lives poetry.

Yellin Iron at Dimock

By Matthew Rohn

Samuel Yellin died in 1940, but he left behind a legacy of craftsmanship, which few American artisans have equalled. Currently the Dimock Gallery, in the lower lounge of Lisner Auditorium, is showing some of Yellin's wrought iron castings. His works are remarkable.

Despite the "heavy" nature of iron, the repeating scroll designs on the grill works are light and delicate. Through Yellin's mastery the patterns look complex even though upon close examination the patterns turn out to be quite simple.

Wishing to be called a blacksmith rather than an artist, Yellin showed himself to be a master of both design and execution. Only when he worked with solid forms did his works fail to meet the standards of artistic excellence applied today. Faced with the task of forming figures rather than scroll designs, his works look heavy and imitative of the Gothic style he so admired.

A few examples of solid forms show that Yellin could master even that form of iron work, though, and create very beautiful iron boxes. But Yellin's excellence went beyond just his iron works. He was, and still is, an important example for America, a country which has passed up the craftsman in favor of mass production.

Many factories stamp out wrought iron pieces today, but none of these factory made works will ever be collected or cherished like Yellin's works. The very fact that Yellin's works are handmade, means that they have patterns which may be similar but are

never the same. Unlike with the factory made pieces, a person never gets tired looking at a wrought iron piece made by Yellin. The viewer always sees a slightly new twist or bend that he never saw before and feels the personal intimacy which the craftsman had with his work.

Yellin, through his work, through speeches, and through various essays which he wrote, tried to educate Americans concerning the importance of the craftsman. He tried to say that if a product was to have an enduring quality, it had to be done by hand and done with the highest degree of excellence. For the most part Americans have rejected Yellin's advice. Today the place of the craftsman is a spot well buried under the frightening importance of mass production.

Decades from their creation, however, people will not revere the mass-produced articles, those will adorn only junk heaps. It will be the works of craftsmen like Samuel Yellin which will be saved and cherished.

Bungling bureaucracies, and a dog-eat-dog academic atmosphere at GW does not serve to give many students on campus a chance to show any creativity. For people who are into design, photography, graphics film, painting, drawing, sculpture, or ceramics, the opportunity is at last here for you to show what you are doing. The Dimock Gallery is now seeking works for its student art show which will run from March 31 through April 30.

The works must be delivered to the gallery on the 23rd or 24th of March and must be ready for display (matted, framed, mounted, etc.).

Happy Music From Poco

By David Schubert

Nowadays it ain't easy to be able to perform happy music. Everybody wants to tell everyone something. We're supposed to tear down the walls, kick out the jams, teach our children well and all kinds of other things to get our heads together. Shit, man, everybody on the outside is trying to do the same thing to us. There's no worse feeling than cueing up a record and listening to the world's problems. Sanctuary... sanctuary...

Poco is a remnant of an age past. Sebastian asked us then in that now distant past if we believed in magic. Poco wants us to hope ever so much that there really is magic. "Deliverin'" (Epic-KE30290) makes me sure that magic can exist. It's Poco live and there are few that are better.

A good number of the cuts on "Deliverin'" is stuff that has appeared on their previous albums. "You'd Better Think Twice" appeared on Poco's second album. This time, however, it's done semi-acoustically and a new song is born from the old. Jim Messina's guitar work is even finer than before. "Just In Case It Happens, Yes, Indeed" this time comes off as being far more relaxed than its first appearance. "Grand Junction" is all Rusty Young on pedal steel and there are none that are better.

After Richie Furay and Jim Messina left the Buffalo Springfield they formed Poco. With them they brought the aura of magical beauty that the Springfield had. This is shown in two of the songs

they performed with Stills and Young. "Kind Woman" and "Child's Claim to Fame." They are fine, fine pieces and it's good to hear Poco doing them.

"Deliverin'" also brings us some new material. Tim Schmitt's "Hear that Music" is just plain good-time happiness. George Grantham is possibly the most under-rated drummer in rock. In "Hear that Music" he does a great driving rhythm—nothing spectacular, just beautifully solid. Time and time again he reminds me of Levon Helm whose greatness has been acknowledged.

Another new one, "C'mon" is equally as good in its own right. The cut points out another dimension of Poco's talent—their harmonies. Nobody in the group has what might be considered a great voice. And yet they all have fine voices just as Richard Manuel of the Band and Roger McGuinn of the Byrds have fine voices. Their harmonies are precisely constructed and being a harmony freak this gives me great joy. "C'mon" has an a capella part that points out the fineness of their work.

Then, of course, there's "Pickin' Up the Pieces," one of the all-time great happy songs. It's great, perfect, beautiful and all other positive superlatives.

Poco doesn't try to say anything more than just to be happy. Perhaps that's the ingredient that makes them magical. They can lift me up when I'm down.

Thank God, that Poco's deliverin'. They're more regular than the Washington Post.

THIS FRI.

Special!
George Washington University Students only...
50% Discount on all performances.



Opens
Sunday

Two weeks of theatre available only in Washington. 3 Performances each of 10 Plays selected nationwide as best of college drama. Read below raves from "out-of-town" critics.

AMERICAN COLLEGE THEATRE FESTIVAL

THE BIRDS — Cleveland State University

New rock musical. "Bubbling good humor."—Cleveland Plain Dealer
Sun. 7:30; Mon. 2:00 & 7:30; University Center Theatre

THE TIME OF YOUR LIFE — East Texas State

Saroyan's Pulitzer prize drama. "Vibrant"—Ft. Worth Star Telegram
Tues. 7:30; Mon. 2:00 & 7:30; Ford's Theatre

HARRY, NOON and Night — St. U. of N.Y., Albany

"An existential 'Odd Couple'...fascinating."—Albany Times-Union
Wed. 7:30; Thurs. 2:00 & 7:30; University Center Theatre

INDIANS — University of Kansas

"Brilliant presentation...total theatre"—Lawrence Journal-World
Fri. 7:30; Sat. 2:00 & 7:30; Ford's Theatre

THE CARETAKER — Southern Illinois University

"Pitner's best...cast perform it magnificently."—Champaign News-Gazette. Sat. 7:30; Sun. Mar. 28, 2:00 & 7:30; University Center

WOYZECK — University of North Carolina

"Strikingly current...one of great plays of all time."—Greensboro Daily News. Mon. Mar. 29, 7:30; Tues. Mar. 30, 2:00 & 7:30; Ford's

THE SCARECROW — Southwest Minnesota State

"Real victory of illusion."—Minneapolis Star
Tues. Mar. 30, 7:30; Wed. Mar. 31, 2:00 & 7:30; University Center

THE IMAGINARY INVALID — Indiana's University of Evansville

"Sparkling success...incredibly comic."—Evansville Press
Thur. Apr. 1, 7:30; Fri. Apr. 2, 2:00 & 7:30; Ford's

THE BALLAD OF SANKI MERSEY — Occidental College, L.A.

"Impressive original theatre...lovely production."—L.A. Times
Fri. Apr. 2, 7:30; Sat. Apr. 3, 2:00 & 7:30; University Center

THE CLOUDS — University of Massachusetts

"Exceptional...excellent...extraordinary...best Aristophanes ever seen." Sat. Apr. 3, 7:30; Sun. Apr. 4, 2:00 & 7:30; Ford's

TICKETS —

UNIVERSITY CENTER THEATRE: 676-6177

George Washington University

21st & H St., N.W.

FORD'S THEATRE: 347-8944

10th & E St., N.W.

Tickets also available

Ticketron, Sears, Woodies, AAA: 659-2601

Eves: Sun-Thurs. \$2.75 & \$3.75

Eves: Fri. & Sat. \$3.25 & \$4.50

Matinees, all seats: \$2.00

25% Discount
students &
groups of 25

Student air fares to Europe start at \$120 starting now

Icelandic has the greatest travel bargain ever for students...our brand new \$120* one-way fare to Luxembourg in the heart of Europe. If you're travelling to or from your studies at a fully accredited college or university, and are 31 years old or under, you qualify for this outstanding rate. It's an individual fare, not a charter or group; you fly whenever you want, and can stay up to a year. Interested? Qualified? Call your travel agent or write for Student Fare Folder CN. Icelandic Airlines, 630 Fifth Ave. (Rockefeller Center) New York, N.Y. 10020.

*Slightly higher in peak season.

ICELANDIC AIRLINES
LOFTLEIDIR

STILL
LOWEST
AIR FARES
TO EUROPE
of any scheduled airline.

Folklore Society of Greater Washington presents
ST. PATRICK'S CONCERT

the clancy brothers

FRI., MAR. 19, 8:30 P.M. — LISNER AUDITORIUM G.W.U.

\$3.50, 5.00, 4.50, 4.00 Tailor Tickets, Wash. Hotel; Leamond Records, Georgetown; Alex. Folklore Center Ramsey Alley or send Stamped, Self-addressed Envelope and Check to Stanley Williams Productions, 1715 37th St., N.W., Wash., D.C. 20007; Sponsored by G.W.U.

GROUP FLIGHTS GEORGE WASHINGTON UNIVERSITY WASHINGTON/PARIS/WASHINGTON VIA AIR FRANCE SUMMER GROUP FLIGHTS

#1 — JUNE 7th	— AUGUST 26th	\$317.00*
#2 — JUNE 14th	— SEPTEMBER 1st	\$317.00*
#3 — JUNE 14th	— AUGUST 16th	\$317.00*
#4 — JULY 1st	— AUGUST 2nd	\$317.00*
#5 — JULY 5th	— AUGUST 30th	\$317.00*
#6 — JULY 14th	— AUGUST 18th	\$317.00*
#7 — JULY 19th	— SEPTEMBER 1st	\$317.00*
#8 — AUGUST 9th	— AUGUST 30th	\$317.00*
#9 — SEPTEMBER 1st	— SEPTEMBER 29th	\$272.00*

*PLUS \$3.00 AIRPORT TAX

Price round trip from Washington Dulles

Adults: see above

Children under 12: 50% of adult fare*

Children under 2: 10% of adult fare

Baggage Allowance: 44 lbs. per person

CALL CHANTAL MEINTZER 933-0065
TO AVOID DISAPPOINTMENT
RESERVE YOUR SEAT NOW

These groups are strictly reserved to students of the university in good standing & immediate members of their families residing at the same address.

Intimations of Immortality From Recollections of Early Childhood

By Irwin Altschuler

The opportunity of regressing to childhood is not one that presents itself with any great regularity. It was with this in mind, balloon in hand and bubble gum in mouth that I looked forward to an evening of pure nostalgia with Howdy Doody and Buffalo Bob Smith.

Unfortunately, my reunion with days gone by proved to be all too short. Not that Howdy failed to do his part. As soon as I saw his loose-limbed countenance appear on the screen I was on my way to another world. A brief glimpse of Mr. Bluster, Flubadub, Clarabell and the rest of Doodyville's citizenry completed my trip. I was not, however, allowed to remain bound up in nostalgia for long.

I was rudely hauled back to the present with Buffalo Bob's first bouncing stride onto Lisner's stage. The nerve, I thought, this old guy must have wearing the real Bob's buffalo suit, and jumping around like that. At the time, sacrilegious seemed to be an apt description.

Why, I wondered, did my emotions object so strongly to Buffalo Bob's presence? It seemed to boil down to this: as Bob's portion of the show progressed, I was forced to grow up. His story-telling and piano-playing forced my consideration as an adult. While the film was simply and beautifully another look at the past, Bob Smith proved to be a relic of the past plunked inappropriately into the context of the present.

This is not to say that Bob's performance was poor, because it was not. The problem was, however, that I had not come to see the Bob Smith

show. I was promised Howdy Doody, and all the memories of the past I could conjure up. When Buffalo Bob's role became that of adult performer, giving a performance I could not associate with the "Howdy Doody" show, he ceased to be an element of the past.

I must admit that at various times during the show I felt embarrassed for Buffalo Bob — for my Buffalo Bob. I am certain this stemmed from the incongruity between his performances of past and present. In other words, had I never seen Bob as a member of Howdy Doody's clique, with the memories attached to it, I would not have found his performance particularly distressing.

As it was, however, his "cute" stories played for the easy, semivulgar laugh were inconsistent with my hopes for the evening.

These incongruities of performances, of roles, were perceived by my emotions as nothing less than a travesty of the past. Seeing Bob's piano-playing impression of Little Richard was hardly conducive to maintaining my memories of 15 years ago.

Watching Buffalo Bob descend from the screen and become a part of the present reminded me of seeing Mickey Mantle coaching first base. Coaching first base is, in and of itself, a respectable enough profession. But for anyone who has ever seen Number 7 in his prime it is a depressing sight indeed.

By the time Buffalo Bob had led the last chorus of "Happy Trails" I was more than ready to leave Lisner. Thomas Wolfe was right.



photo by RESNIKOFF

*My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.*

—William Wordsworth

Of Cabbages and Kings

Yes Virginia, There Really is a Buffalo Bob

Mark Olshaker

I had mixed feelings about interviewing Buffalo Bob Smith. I genuinely wanted to meet the man who had been such an ever-present part of my childhood, the one person I shared in common with almost every other member of my generation.

On the other hand, it is seldom a good idea to take childhood memories out of their emotional and intellectual context, because you run the risk of altering illusions which have been a part of you since you can remember. Perhaps the person I am now owes it to the person I was then to leave all of that intact. I was afraid of destroying that which I had thought existed, and of having nothing of value to replace it.

My fears became more exact when I first saw Bob checking in to the hotel. I didn't remember exactly what he had looked like, but I knew it wasn't like this. He was heavy and gray-haired and he wore steel-rim glasses. And I somehow never pictured him out of the buffalo suit.

I was somewhat calmed when we sat down and he finally opened his mouth. At least he seemed to be a warm, friendly guy and not a cardboard, "show biz" personality. He was talking to the people to whom he had been the first hero, and he appeared not to treat the fact lightly.

The remainder of my fears were alleviated when we started talking to each other. As he began recounting various experiences of his 13 years with "Howdy Doody," all of the hazy,

subliminal images returned. And most important, Bob apparently genuinely likes children. Everything he said substantiated his comment, "For some reason kids have always flocked to me. If I didn't like them the show just wouldn't have happened. You can't kid kids."

For no apparent reason he asked the four of us in the room whether we remembered the words to Roy Rogers' song, "Happy Trails." He began singing it and before I realized what had happened we had all joined in. I decided then that this was our Buffalo Bob.

Once I had established for myself that my childhood was not going to be shattered, I could get on to some of the factual information I'd often wondered about. I discovered that Bob started out in New York in 1946 with a children's radio program entitled "Triple B Ranch" on WEA (now WNBC). When NBC became interested in a children's television show the next year, Bob Smith was a natural candidate for the job. Along with writer Eddie Kean he devised a format and came up with puppet characters to go with the voices he had done on the radio.

Howdy Doody was designed by a Disney artist, Velma Thomas. All of the other marionettes were created by Rufus Rose. Several of the principles on the show went on to significant television success, most notably Dayton Allen and the first Clarabell, Robert Keeshan, who became Captain Kangaroo.

If I remember correctly, a child's involvement with a television show he is particularly devoted to, as so many of us were to "Howdy Doody," does not limit itself to the half hour a day it is on the air (it moved to Saturday morning in 1956). A child's concept of reality includes much more than does an adult's. We became personal friends with a sculpted piece of wood and a man we'd never met. They were constant topics of conversation and we arranged our lives around when they were on the television.

I asked Bob what sort of responsibility he felt. He explained that he always tried to entertain, and that it was done without violence. No character ever got away with doing anything wrong. He would never take sponsors which a parent might object to, such as a cola or toy company. How could a mother object to a toothpaste which protected your teeth with Gardol or a bread which helped build strong bodies 12 ways?

Also, he gave children a place outside of their own homes where they belonged, in an age in which their merchandizing potential was yet to be established and the media were not overly concerned that they should have any place to belong.

"The most important factor," Bob commented, "was that everyone on the show really enjoyed what we were doing. We never had any drinking problems and everyone loved kids."

The show Bob did in Lisner Sunday

evening is the one he is currently touring the nation's college campuses with. It begins with a film of Howdy's tenth anniversary broadcast in 1957, a special hour edition which features every character ever used in the show: Mr. Cobb, Chief Thunderthud, Dilly Dally, Mr. Bluster, Clarabell, the Flubadub, Tommy the Turtle and others. Then Bob comes out on stage in his buffalo suit, leads the audience in songs, answers questions, and reminisces about the way it was. And without exception, groups of 20 year-old college students are willing to suspend for a few hours what is and remember what was, as it was.

These days, you can watch an entire Saturday morning's worth of television programming and never see a human being. Not only are they all cartoons, but they are cartoon representations of monsters, fantastic animals, and unimaginative creatures from other galaxies who by implication preach the doctrine of "might makes right." I doubt that many of today's children feel very close to Lancelot Link or Sabrina and the Groovy Goolies, or will carry with them the memories which we did.

I spoke to Bob again briefly after the show. Off the stage, his enthusiasm had not diminished. As I went home I kept trying to remember if I'd bought any Hostess cupcakes, the ones that come two to a package with the lady in the heart on the wrapper and the special cream filling inside.

The I CAN DRAW SLUDGEPOT Contest



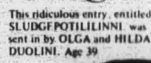
Here Are The Winners

SLUDGEPOT as a Graduate
MARY WERBLIN, Age 17

DICKIE BEER, Age 4



SUSAN A. LOW, Age 25

CHARLES MCLENNON, who never
gives up, sent this pitiful entry into
the I CAN DRAW SLUDGEPOT Contest

THE AMAZING WOLFIE, Age 5

HARRY KAMINSKY, Age 51, received
FIRST PRIZE with this strikingly realistic
portrayal of SLUDGEPOT, my heroCHARLES PETERSEN, Age 23
captured THIRD PLACE with this
portrait of SLUDGEPOTJOY WEINER, Age 18, received
SECOND PRIZE for her rendition
of I THINK SLUDGEPOT LOOKS
LIKE THIS

DEBBIE EINHORN, Age 18

JON HIGMAN, of HeadsUp,
Virginia, sent this SLUDGEPOTHARE KRISHNA SLUDGEPOTSKY,
drawn by MARK BROWNROBIN GERBER, who is under age,
mailed this entry from Great NeckThis SLUDGEPOT was drawn by
THE SHOOBOPAND MANY THANKS FROM THE CAPT. To
All my little SLUDGEPOT buddies.

'Next,' 'Muzeeka' and Music Dept. Concerts

The GW Experimental Theater will present two one-act plays, March 26 through 28 at 8 p.m. in Studio A of Lisner Auditorium.

"Next," a comedy by Terrance McNally, directed by Charles Groce, reveals the anguish of a man being erroneously inducted into the armed forces. His examining officer puts him through a severe psychological test.

Judie Fine plays the sergeant and Mike Bloom plays the inductee. Both actors recently appeared in "The Serpent."

Also on the program is "Muzeeka" by John Guare.

The Music Department presents a special recital by Kazuo Watanabe, classical guitarist, tomorrow at 7:30 p.m. in the music studio of the University Center. Mr. Watanabe is from the Peabody Conservatory of Music in Baltimore and has performed in various college concerts as well as on nationwide television.

The program, coordinated under the direction of Gretchen Scharf of the University's music faculty, also includes a paper by University guitarist student Marc Wall.

The recital is free and all students are welcome to attend.

The GW Orchestra, under the direction of George Steiner, presents its next concert this evening at 8 p.m. in

Lisner Auditorium. The concert is devoted completely to performances with the orchestra by student soloists.

William Toutant will conduct Schubert's Overture to "Alfonso and Estrella." Ronald Byerly will solo in Hummel's Trumpet Concerto in E. Edward Klein will perform Beethoven's Piano Concerto No. 2, Opus 19 and Roger Swarth will perform Mozart's Piano Concerto No. 20, K. 466.

The concert is open to the public

TIRES
Wholesale to STUDENTS

at our Warehouses
For Information, Call

4802 Stamp Road 10732 Hanna Street
Marlow Heights, Md. UNIVERSAL TIRE Beltsville, Md.
894-5100 474-4000
4202 Wheeler Avenue 563 Southlawn Lane
Alexandria, Va. Rockville, Md.
370-5870 424-4770

DON'T SPEND
YOUR SUMMER
INVEST IT AT
HOFSTRA

• Up to 14 credits during two, five-week summer sessions • A wide range of graduate and undergraduate courses taught by Hofstra faculty, supplemented by outstanding visiting professors • First session June 16-July 21 • Second session July 26-August 26 • Courses also available at Hofstra's Commack Extension June 28-August 2 • For information and catalogues, write or call: Director of Summer Sessions, Telephone (516) 560-3511 •

HOFSTRA UNIVERSITY
HEMPSTEAD, LONG ISLAND, N.Y. 11550

G.W.
Campus Club

1912 G St., N.W.

one block from GWU Law Library

1. Membership Free to
George Washington University Students
with I.D.

1. Special live entertainment March 19 5-8pm
and March 21 8-12

Evernow & Beastly Times

plus St. John's Churchyard and Heavy Lunch
2. TGIF parties every Friday
3. Free facilities for college students for private parties
4. Best in Food and Beverage